MALHOTRA COMPLETE GUIDE

TO B.A. ENGLISH PAPERS A, B & C.

For Examination in 1939.

(BEING MOST IMPORTANT QUESTIONS ON ALL THE EIGHT PRESCRIBED COURSES AND PAPER B, OUT OF WHICH QUESTIONS ARE SURE TO BE SET THIS YEAR.)

BY

Ram Lal Mehta, M.A. (B.A. Hons) Oxon.

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THE QUEEN'S TREASURES BOOK OF VERSE

[*N.B.* **Questions marked with asterisks are very important**]

A. GENERAL QUESTIONS ON THE BOOK

*Q. 1. (*a*) **What is a Ballad? What are the principal features of Ballad-poetry?**

(*b*) **How many types of Ballads are there? Illustrate from your text.**

Ans. A ballad is a short story in verse. The ballad is a distinct type of poetry. It should be distinguished from the lay, the tale, the epic, and other narrative poems. Most of the ballads were composed from eleventh to fifteenth centuries. The old ballads are anonymous, we do not know who their authors were. Perhaps they were a kind of mass-composition in which a whole tribe took part, originally the ballad (as its name signifies) was a song intended as the accompaniment to a dance. Now it means "*a simple, spirited poem in short stanzas in which some popular story is graphically narrated.*"

The principal features of the ballad are these :—

Ballads deal with the more elementary aspects of life. Large space is given in ballads to tales of adventure and fighting, to deeds of prowess and valour—(*Sir Patrick Spens, Riding Together*, etc.) Some ballads deal with the supernatural—(*The Wife of Usher's Well, La Belle Dame Sans Merci, The Rime of the Ancient Mariner*, etc.) Some ballads deal with treachery *Shameful Death*, vengeance *Helen of Kirconnel*), love, and other strong passions and emotions of the heart.

In *method and style*, ballads are characterised by straight forwardness and rapidity of narration. Most of the ballads have a certain childlike naiveté. All these features we find in *Sir Patrick Spens*, one of the best of popular ballads. The voyage to Norway and back is described without any unnecessary description or elaboration. The grief of Sir Patrick, the hopelessness that seizes him —these are not described, but only suggested. In ballads we have the suggestive style of narration. The naivete of the ballads lies in the repetition of detail, in a certain crudity of phrasing which is wholly attractive. The refrain is a feature of ballad-poetry. It has great musical and suggestive power.

The form of the ballad is the "fourteener"—the ballad stanza containing fourteen metrical feet. This short form is peculiarly suited to vigorous narration. In long ballads, we find metrical variations. Coleridge, in *The Rime of the Ancient Mariner* has introduced longer stanzas at certain intervals. Keats in *La Belle Dame Sans Merci*, has shortened the fourth line of each stanza. In modern ballad, especially, there are new and fresh verse-forms.

We may classify ballads by their themes or subjects. Some of them deal with border warfare or blood-feuds, as *Shameful Death*, some deal with fairy-land, as *Thomas the Rhymer*. Some ballads deal with the supernatural, as *The Wife of Usher's Well*. Treachery and murder inspire ballads like *Helen of Kirconnell*. We have practically all the principal types of ballads illustrated in the text.

We may also distinguish between old ballads and modern ballads. Old ballads are represented by *Thomas the Rhymer*, the *Wife of Usher's Well*, *Sir Patrick Spens*, *Helen of Kirconnell*, *The Bonny Earl of Murray*, etc. All these ballads are anonymous. Very few of them end happily. They relate tragic stories, portraying, in stark outline, hot and violent action. They are heroic in sentiment and have a curious untrained art which is characterised by naive repetitions, economy and purity of speech.

The modern ballads in the text are *Christabel, The Rime of the Ancient Mariner, La Belle Dame Sans Merci, Riding Together, Shameful Death*, etc Some of these ballads, especially those of Coleridge, imitate the form and archaic diction of the old ballads. Most of them deal with the supernatural and have economy and vigour of style. But we know the poets who have written them. They have not been able to detach themselves fully from their poems. These modern ballads are really fine poems. They have the directness, vigour and other stirling qualities of old ballad poetry.

Q. 2. What is an Ode? How many types of Odes are there? Name the Odes in your text and comment on them.

Ans. The ode is a kind of lyrical poem. The ode has been defined as "a rimed (rarely unrimed) lyric, often in the form of an address: generally original or exalted in subject, feeling and style." The ode has also been defined as "any strain of enthusiastic or exalted lyrical verse, directed to a fixed purpose, and dealing progressively with a dignified theme."

An ode is a more elaborate and dignified kind of poem than the pure lyric. It has a dignified and serious theme, and a noble and complex manner. We have several odes in this selection, *Ode to Evening, Ode to a Nightingale, Ode to Autumn, Ode to the West Wind, Ode on the Death of the Duke of Wellington* ("Nelson and Wellington"), etc.

There are two kinds of ode—the Pindaric ode and the irregular ode. The Pindaric dde imitates the form and style of the odes of the Greek poet Pindar. They are divided into strophe, anti-strophe, and epode. Gray composed some Pindaric odes. We do not find any Pindaric odes in this selection. The odes that we have in this selection do not have any regular form. One of them is written in brief stanzas (Collins' *Ode to Evening*), some in long and elaborate stanza-forms (Keats' *Nightingale* and *Autumn*, and Shelley's *West-Wind*), and one in

verse-paragraphs of unequal length (Tennyson's ode). Lastly these irregular odes do not have the quality of an address or public oration. With the exception of Tennyson's ode, all the other odes are personal and lyrical. Shelley's ode is an exalted strain, it must be admitted. But whatever other qualities the odes of Keats and Collins may have, they are not exalted and enthusiastic.

It may be further pointed out that most of the odes in the text deal with natural phenomena—Evening, West-wind, Atumn, the Nightingale, etc. The Pindaric odes of the older English poets never dealt with natural phenomena. Nor did they have the keen, peircing lyrical cry that we find in these odes. It must, however, be conceded that ail these modern odes have greater elaboration and more concerted harmony, grandeur and power than the yric proper.

Q. 3. What is a Sonnet? How many types of Sonnets are there? Mention four Sonnets from your text and classify them.

Ans. The sonnet is a poem of fourteen lines. In English it is always written in iambic metre. Each line contains five metrical feet. The sonnet is governed by certain prescribed rules. It is a lyric which has a peculiar movement which is often described as "flow" and "ebb." There is a gradual swell of feeling and imagery which subside peacefully in the last line. We have thus a peculiar sense of completeness, a sense of satisfaction, which no other kind of poetry can give us. The sonnet deals generally with the theme of love. Milton gave it a new power and dignity, and made it a medium for self-expression. Wordsworth gave it a meditative tone and used it for fresh and original purposes.

There are two kinds of sonnets in English—the Petrarchan or Italian and the Shakespearian or English. The Petrarchan form has a peculiar form and rhyme-scheme. It is divided into two parts—the octave (the first eight lines) and the sestet (the last six lines). There is generally a pause at the end of the octave. The rhyme-scheme is *abba abba cde cde* (*or cd cd cd*). In

the Shakespearian form we find three quatrains (stanzas of four lines) followed by a couplet The rhyme-scheme in a Shakespearian sonnet is *abab cdcd efef gg*.

There are several sonnets in this selection. Of these we may mention Dobson's *Don Quixote*, Lefroy's *A Cricket Bowler*, Milton's *On his Blindness*, Wordsworth's *Upon Westminster Bridge*. All these sonnets are Petrarchan or Italian. We do not find any Shakespearian sonnet among them.

Q. 4. What is an Elegy ? What kind of Elegy is Arnold's Scholar Gipsy ?

Ans. An elegy is a poem of mourning. Usually an elegy gives a direct utterance to a personal bereavement and sorrow. It is characterised by sincerity of emotion and imagination. We find this kind of elegy in Wordsworth's *She Dwelt Among Untrodden Ways*, in Landor's *Rose Aylmer*, and in Burns's *Mary Morison*.

But there are more elaborate forms of elegy which are not merely personal, and which do not contain prominently the mourning motive. One variety is the pastoral type. A pastoral elegy is one in which the poet expresses his sorrow under the similitude of a shepherd mourning for a companion, or otherwise through conventional bucolic (pastoral machinery. This form arose among the Sicilian Greeks ; it passed into modern European literatures at the time of the Renaissance ; and it has often been employed by English poets from Spenser to Matthew Arnold.

The English pastoral elegy, though it imitates the pastoral elegy of the Sicilian poets, has certain original features. Under the similitude of the grief for a person dead, the poet often gives expression to a noble indignation at certain abuses of the age, or reflects on human life. In Matthew Arnold's *Scholar Gipsy* we have the pastoral machinery, no doubt. The atmosphere in the poem is that of the Oxford countryside, and the men and women are shepherds and rustics. But there is a criticism of life in this poem—a comment on the failure and short-comings of modern life—which we do not find in the pastoral elegy.

Q. 5 Define the Lyric and explain the main features of Lyrical poetry. Are all the poems in "The Queen's Treasures Book of Verse" lyrics. ?

Ans. *The word lyric* comes from the word "lyre" originally lyric poetry was poetry composed to be sung to the accompaniment of the lyre. But this is not the sense in which the term is used now-a-days. Now it means *a short poem in which the poet is principally occupied with himself*. A lyric expresses the personal feelings and emotions of a poet, his intimate moods and aspirations. It should be highly musical, almost akin to the song. Many beautiful lyrics are as good as songs. The lyrics of Shakespeare, Burns and Shelley can be set to music.

Since the lyric expresses a personal feeling, it is to be distinguished from all objective kind of poetry – like the epic, the drama, etc. There may be a subjective element in those poems, but in a lyric there is nothing that is not subjective. The lyric does not, however, express more than one feeling or emotion or mood. *A lyric shows turn on some single thought, feeling or situation.* Where this kind of unity is lacking, the poem cannot be regarded as a successful lyric.

All the poems in this selection are not lyrics. We have, first of all, to exclude the ballads. Some of the ballads, notably Keat's *La Belle Dame Sans Merci*, are lyrical. But most of them do not express any personal feeling of the poets. They are communal in tone and feeling. They are objective—as they deal with stories of adventure, love or vengeance. After the ballads, we have to exclude the humorous poems. *The Laird O' Cockpen*, *The Wonderful "One-Hoss Shay*," etc. Of the humorous poems, *Ducks* may be regarded as a lyric. Then, there are a feed other poems which cannot be regarded as strictly lyrical. Gibson's *Flannan Isle* tells us the story of a mysterious disappearance. Milton's "The Death of Samson" from *Samson Agonistes*, is a dramatic piece. Tennyson's *Lotos-Eaters* is a descriptive poem which has elements of reflection in it. Tennyson's *Ulysses* is more or less a dramatic monologue.

There are some poems in this selection which are, strictly speaking, songs. Shakespeare's *It was a Lover*, Gay's *O Ruddier than Cherry*, etc., are songs. But the song is a variety of the lyric. The odes, sonnets and elegies that we find in this selection are also lyrical poems. *So most of the poems in this selection are lyrical, with the exception of the ballads, humorous poems and a few other pieces.*

B. CRITICAL QUESTIONS ON POETS

Q. 6. (*a*) Give an estimate of Browning as a poet (*b*) Compare and contrast Browning with Tennyson.

Ans. (*a*) Browning was one of the greatest poets of the nineteenth century. He was not, however, a popular poet. He did not take much interest in contemporary affairs. His interest is in men and things, in men in so far as they have character, and in things in so far as they appeal to Browning's sense of curiosity. He has a subtle intellect. and his poems do not have that cheap sentimental appeal which makes for popularity.

His curiosity and sense of character. and his habit of analysis, all these find their predestined form in the dramatic monologue. It is in this form that Browning has done his best work. He employed this form in *Men and Women*, *Dramatist Personæ*, etc. His agile curiosity, extensive and strange knowledge, peculiar humour, all these go to the making of characters from many lands and ages—characters like Fra Lippo Lippi, Mr. Sludge, Caliban, Cleon, etc. All the dramatic monologues of Browning reveal his subtle sense of character. He lays bare the soul of a man by a few deft touches. He is, of course, more fond of the odd and strange types of characters, rather than that of normal types. Some of his characters border on the grotesque or evil.

Browning had a Lyric gift which is no less remarkable than his dramatic sense of character. Some of his dramatic pieces (as "David sings to Saul") express the poet's own feelings powerfully. *Home thoughts from the*

Sea is a beautiful lyric that any other English poet would have been proud to write. Browning's lyrics echo his life-long creed that failure, evil and misery are but tests for the soul. They try us and make us better men and women. Some of the lyrics of Browning have a tender beauty and pathos of their own.

Browning's optimism and faith are inspiring. He believes in the goodness of life, in the beauty and opportunity of life. He does not get disheartened at failure. "No weakness, no contempt," this seems to be the creed of Browning. His robust energy and manliness, his grappling with the actual, his scorn of lethargy, make him an inspiring companion, and give to his poems a tonic quality. After the mourning and lamentation of Arnold and Tennyson, Browning offers us a refreshing contrast.

His poems are supposed to be obscure, but the obscurity of Browning is often due to the reader's ignorance and impatience. *Browning's odd and curious learning and abrupt and compressed style* were natural enough with him. It would be an error to suppose that he entirely avoided grace, sweetness and melodic variety. But it is true that his diction and rhythm have the quality of singularity rather than that of exquisite beauty. An over-swiftness of thought, excess of detail, and too great compression, make Browning difficult to understand. But to the discerning lover of poetry, all these heighten the attraction of Browning.

(*b*) *It is the fashion to compare and contrast Tennyson with Browning.* They were the two greatest Victorian poets, *but they had very few features in common.* Tennyson's interest in human character was different from Browning's interest in it, though both of them wrote the dramatic monologue. Both are great love-poets, but love did not mean the same thing to Tennyson as it did to Browning. Both had the habit of discussing religious problems in poetry, but their conclusions differed widely.

Tennyson was a popular poet. He was the representative poet of the Victorian era. He gave an ex-

pression to the cherished ideas and ideals of the Victorians in his poetry. He took great interest in contemporary affairs. The Victorians found him a beautiful poetic expression to all their intimate hopes and fears. So in grateful acknowledgment, they made Tennyson the poet laureate. *Browning was not, however, a popular poet.* He did not take any interest in contemporary affairs. He did not give an expression to the Victorian mind and ideal. So his popularity was slower of confirmation than that of Tennyson.

Tennyson was typically English. He dealt with the English language, the English institutions, English traditions and legends. *Browning was cosmopolitan in his interests and outlook.* Browning dealt with men and women of all ages and lands. He understood a Renaissance monk of Italy as well as he understood an Arab medical practitioner of the first century A. D. Tennyson did not have this extensive knowledge or interest, he was more or less insular. But Tennyson was a fellow-sufferer with his contemporaries. Browning was, more or less, a detached spectator.

In their philosophic outlook, the two poets were entirely different. Tennyson was a pessimist, at least largely so. The conflict between sceince and faith which troubled the Victorians much, troubled Tennyson too. He could not solve this problem. He clung to his faith without any sense of security. He was an orthodox Christian, and so he could not accept the new intellectual movements easily. Browning, on the other hand, was an optimist. He did not care for the conflict of science and faith. He accepted science without any misgiving. His faith was not confined to the Christian scriptures. It was based on personal conviction. Whereas Browning's robust and optimistic philosophy inspires us, Tennyson's suffering makes an intimate appeal to us.

As an artist Tennyson is greater than Browning. Tennyson's technique is flawless, and his art polished and perfect. Browning's art is aggressive without being beautiful. Many readers find Browning obscure, but very few readers fail to understand and appreciate Tennyson.

Q. 7. Discuss the supernaturalism of Coleridge with reference to Christabel, Kubla Khan and the Rime of the Ancient Mariner.

Ans. Coleridge, in *Christabel*, *Kubla Khan* and *The Ancient Mariner* gives us *a highly artistic kind of supernaturalism*. Coleridge can create successfully the thrill of supernatural fear in us, because he is never crude. He does not deal with mere physical horror. The spirits in his poems are ghostly voices as in *Kubla Khan* or strangely attractive human forms as in *Christabel*, or nameless presences, as in *The Ancient Mariner*. Modern mind is sceptical towards the supernatural. Coleridge knew it. That is why he never tried to strain our power of belief by crude descriptions. Even Death and Life-in-Death in *The Ancient Mariner* remain vague and sinister figures seen in the terrible glow of evening.

Walter Pater praises "the delicacy, the dreamy grace in the presentation of the marvellous" in the poems of Coleridge This is due to *the skilful use of atmosphere in the poems of Coleridge*. Before introducing the supernatural in the poem Coleridge creates the atmosphere suitable for it. *In The Ancient Mariner* we are taken to the far-off south seas where amid the cracking and growling ice-bergs and loneliness, a strange crime is committed. Thence we are taken to the stifling and suffocating atmosphere of the equator where the thirst and heat drive men crazy, and make them see strange sights. In *Christabel* the enchanted atmosphere of a moon-lit wintry scene is drawn before the supernatural is introduced. In *Kubla Khan*, the romantic chasm and wild forest provide a suitable atmosphere for the ancestral voices and the demon-haunted woman.

Thus Coleridge makes the supernatural appear natural to us. Our minds are induced to accept the supernatural as a part of a marvellous atmosphere, which is so unlike our everyday world. As Hereford says, "The marvels are . . . not mere anomalies protruded into the normal world, but elements in a magical world of their own, fantastic as a dream, and yet consistent as

reality." Coleridge takes care to give reality to this marvellous world by every device or resource at his command. Scenery, atmosphere, even colouring of phrase and rhythm, concur in giving to this magical world the harmonious unity of a possible experience.

There was *another device* that Coleridge used in order to give reality to the supernatural. Shelley once described Coleridge as "a subtle-souled psychologist." *With great psychological insight Coleridge describes the reactions of the men and women under the influence of the supernatural.* The feelings of the Ancient Mariner, his sudden fears, benumbing sufferings and occasional transports, are so faithfully described, that we cannot help believing in the reality of the supernatural element that causes these feelings. Charles Lamb, who did not like the supernaturalism of the poem, had to admit, "The feelings of a man under the operation of such scenery dragged me along like Tom Piper's magic whistle" The sensations of Christabel, her breathless fear and apprehensions in the lonely forest, similarly affect us.

Lastly, we note the suggestive method that Coleridge employs in presenting the supernatural. Suggestion is more powerful than description. By forbearing to describe, and by hinting at vague but sinister presences, Coleridge gets the maximum of effect. He charges every detail with a subtle meaning. Even the words and phrases in *Kubla Khan* are full of a dreamy suggestiveness.

Q. 8. Comment on Keats's treatment of beauty and attitude to Nature with reference to the poems in your Text.

Ans. *Keats was a poet of beauty. Nature to Keats was a store house of beauty.* In *A Thing of Beauty*, Keats mentions along with the heroic tales and legends, the sun the moon, trees old and young, the daffodils with the green world they live in, the clear rills in the shady forest and other beautiful phenomena of nature. These are the things of beauty that Keats loved. In this list, as in the list that we find in *I Stood Tiptoe*, we find quiet and cool objects of nature. Keats loved not only beauty, he also

loved repose. He is one of those English poets who have quietude, and find in it a rare charm. Not for Keats the storms " that rock the ravens on high." Nature to himself was plentiful and bounteous.

It is this Hellenistic view of nature that we find in Keats's *Ode to Autumn*. In that ode we find how the season of Autumn enters into a conspiracy with the maturing sun to load and bless the orchard-trees with fruits. Keats makes a myth—in the Greek manner—out of the fruitful activities of the season. He does something more. In four chiselled figures full of ease and repose he personifies all the happy activities of Autumn - the reaping, gleaning, winnowing and crushing. These four figures have the perfection and repose of Greek sculpture. Keats regards nature with the loving and innocent eyes of the old Greeks. He does not seek a moral in Nature. He is simply content to enjoy and delineate the beauty of nature.

In *Ode to a Nightingale* we do find a contrast between man's sorrows and the happiness that is in nature. This is not, however, strictly in the manner of Wordsworth or of other romantic poets. Perhaps by his Nightingale Keats did not mean nature, but the spirit of romance. In his delineation of natural sights and scenes in this poem, Keats again shows his fondness for richness of detail, and for repose and beauty—

> Fast-fading violets covered up in leaves ;
>   And mid-May's eldest child,
> The coming musk-rose full of dewy wine,
>   The murmurous haunt of flies on summer eves.

Lastly, in *La Belle Dame Sans Mercie*, Keats makes a highly suggestive use of natural scenery. This is so unlike what Keats had done elsewhere. Like Coleridge, Keats in this poem creates a strange desolate atmosphere by a few suggestive details (the withered sedge, the silence, "the harvest's done," etc.) and charges this atmosphere with a sinister meaning. The details are so few and yet so powerfully suggestive.

*Q. 9. (*a*) **What do you think of Shelley as a lyric poet? (*b*) Compare and contrast Shelley with Keats.**

Ans. (*a*) Shelley is regarded by many as the supreme lyrical genius of England. Shelley's greatness as a poet has been challenged in other points. Shelley did not have the gift of narrative. Nor was he a dramatic poet of a high order. Yet he is the greatest master of the pure lyric. Shakespeare and Burns perhaps had more song in them than Shelley. But Shelley remains a greater lyrical poet.

It is good to remember that Shelley is always lyrical. Lyricism is the very breath of his being. The lyrical impulse enters into his narrative and descriptive poems like *Alastor* and *Epipsychidion*. His drama, *Prometheus Unbound*, has been described as a gigantic lyric. The chronic songs of *Hellas* are nothing but exalted lyrical strains. Shelley could not help being a lyrical poet, just as Shakespeare could not help being a dramatic poet.

Shelley's lyrics are the expressions of his " almost irreconciliable moods of dejection and of idealism." Either he is intensely pessimistic, intensely lovely and melancholy, or he is buoyant and prophetic. Whenever Shelley thinks of himself, he is dejected and forlorn. His saddest lyrics have a piercing quality and are his sweetest strains In his expression of keen longings and desires, Shelley comes home to us all. The appeal of *Song* is not confined to a few admirers of Shelley.

When, however, Shelley puts on the prophet's mantle, his despondency disappears. His voice grows louder and full of hope. *Ode to the West Wind* and *The World's Great Age Begins Anew* are expressions of his prophetic mood. These poems have a power and grandeur, and an appeal that few can resist. They also establish Shelley's claim to be regarded as *a great master of lyrical form.* Not only did Shelley manage the brief song successfully, he also attempted the elaborate ode and succeeded in it.

Shelley had all the equipment of a great lyrical poet. He had swift energy of thought, miraculous melody, emotional ecstasy and profuse imagery. A rare faculty of myth-making inspires some of the finest lyrics of Shelley. *He is the most spontaneous of all the poets.* The clear and thinking melodies of his lyrics, their waywardness and witchery and the subtle opalescence of colouring of Shelley's imagery—all these combine to give to his lyrics an unearthly air. Yet, though some of his lyrics appear to be remote from the every day experience of common humanity, they are not " in-effectual " in Matthew Arnold's meaning of the term.

(*b*) Shelley was older than Keats but Keats was a many sided poet. Shelley's supremacy lay in his lyricism. Keats not only wrote lyrics, he also wrote beautiful tales in verse, and attempted the epic, the poetic drama and satire. Keats had something of Wordsworth's power of observation He also had Coleridge's weird touch in dealing with the supernatural. He had, lastly, Shalley's passion for and mastery of beauty.

As a lyrical poet, Shelley is superior to Keats. Keats did not feel at home with the song or brief lyric. Keat's lyricism is of a graver order. He wanted a more complex and elaborate form of expression than Shelley liked. The odes of Keats are slower and graver than the lyrics of Shelley. Keats did not have Shelley's prophetic passion, nor did he have Shelley's swift energy of thought and marvellous melody. Yet Keats attained the mastery of the sonnet form, which Shelley never used with success.

Both of them are poets of beauty. But the beauty that Keats pursued was less visionary and more concrete and definite than the beauty that haunted Shelley's dream. Keats loved the beautiful, and Shelley loved the spirit of Beauty. Keats conception of beauty changed. It became, as the years passed, more and more humanistic. He found beauty in the agonies of Lear, in "the agony, the strife of human life." Shelley led by his visionary ideal, did not change. That is why, in the later poems

of Keats we find a Shakespearian quality—a grappling with reality. But the ideal dominates the vision of Shelley all through.

In *their attitude to nature* they had something in common. Both of them have been described as Hellenists. Both had the happy gift of myth-making. Shelley's *Prometheus Unbound* and Keats's *Endymion* are examples of myths made in the Greek manner. But whereas Shelley liked the dynamic aspects of nature Keats loved the reposeful and quiet aspects of nature. *Ode to Autumn* and *Ode to the West Wind* illustrate the contrasted attitudes of the two poets.

As an artist, Keats is in some respects superior to Shelley. In a letter written to Shelley, Keats advised the older poet to "load every rift with ore." Keats wrote in a style rich with detail, coloured, concrete and clear. Shelley was too rapid to aim at richness and fullness. *Whereas Keats imagination "fills in and enriches, Shelley's dissolves and transcends."*

Q. 10. Give an estimate of Robert Burns as a lyrical poet.

Ans. *Robert Burns is one of the great masters of lyric* in English literature. He has been placed with Shelley and Shakespeare.

Burns continues the tradition of Scottish poetry in his lyrics. His songs are "rooted fast in a rich native soil." Many of them were set to purely Scotch tunes. Their humour and pathos, loyalty and passion, piety and devotion, are things which are not to be found outside Scotland. These lyrics are written in the language of Scotland, and they have a homely charm which attracts even the fastidious reader. They are so sincere. *Burns is one of the most sincere of the lyrical poets.* Almost all his lyrics are true to his experience. They owe their appeal to this fact.

We hear in the Lyrics of Robert Burns certain notes which coincide with certain aspects of the English Romantic Movement : the love of the soil and animals, the

feeling for natural scenes, the democratic doctrine, the assertion of the worth of the humble folk, the piety of the fireside, the spontaneous and unashamed utterance of strong instinctive feelings. We hear these notes in the poems of Wordsworth, Shelley and Byron.

As a lyric poet Burns is more passionately human than Shelley or Swinburne. The piercing pathos of a poem like *Farewell* or the tender sense of loss of *Mary Morison*, we cannot expect to find in any other poet. The Jacobite songs of Burns stir every Scottish heart. Burns also wrote lyrics of a cordial and joyous type, loud and friendly, celebrating a friendship, or recalling a happy past experience. *Burns was also an artist of a high order.* The beauty, simplicity and power of his diction and especially in his passionate and tender lyrics, have not been surpassed.

***Q. 11. Give a brief estimate of James E. Flecker as a poet.**

Ans. James Elroy Flecker is not fond of personal and emotional poetry. As he himself stated once, *he wrote "with the single intention of creating beauty."* All his poems are full of a feeling for beauty Flecker loves the beautiful in a sensuous, passionate manner. Colours run in his poems, as in *The Old Ships*. He is very fond of loud and bright colours.

Painted the mid-sea blue or shore-sea green,
Still patterned with the vine and grapes of gold.

Flecker is one of those few modern poets who have sought their inspiration in the East. Flecker made his name with an oriental play *Hassan*. His oriental poems, *The War-song of the Saracens*, *The Golden Road to Samarkand*, etc., are not only beautiful, but have a strange far-off appeal. These poems are romantic in the sense that Kipling's oriental poems are not romantic. The poems of Flecker. for all their passion and swiftness have a dreamy beauty. They take us to a world which is so unlike the orient that we know.

But Flecker's deliberate quest for beauty makes him an artificial poet. "A rose is not 'created' by painting and perfuming. Flecker's verse was too closely acquainted with the paint pot and the perfume jar." *Brumana* is one of the few poems of Flecker which do not give us the impression of artificiality. The longing for home that we find in this poem is, no doubt, sincere.

Q. 12. Write a note on Wordsworth's power of observation with special reference to the following poems : *Upon Westminster Bridge, Skating, and She Dwelt Among the Untrodden Ways.*

Ans. Wordsworth not only loved nature, but observed the phenomena of nature with a loving eye. To him nothing that belonged to nature was insignificant. But his wonderful power of observation did not take note of natural phenomena only.

In *Upon Westminster Bridge*, we find an instance of Wordsworth's observation of other than natural scenery. No other poet has ever observed the beauty and freshness of London in the early morning light, as Wordsworth has done in the poem. He sees the ships, towers, domes, theatres and churches of the city, all bright and glittering in the pure air of the morning. Not only does Wordsworth observe the outer features, he senses the very atmosphere of the scene.

Perhaps *Skating* best illustrates Wordsworth's power of observation. He describes an evening scene in winter with the boys skating. He notes the cottage windows blazing through the twilight gloom. He notes the clear stars and the orange sky of the evening, and the reflex of a star in the snow that ever fled before him as he tried to cut across it. Wordsworth's sensitiveness to sound is to be noted in this poem. The village clock tolled six clear and loud, the skaters hissed along the polished ice, the precipices rang aloud, every icy crag tinkled like iron and so on. Other poets are content to watch. Wordsworth not only watches, but also listens. The experience of the wheeling motion of the surrounding scene with the skater trying to balance himself to check his movement, has been

described with wonderful accuracy. Wordsworth demanded strict veracity in everything. This is an example.

In *She Dwelt Among Untrodden Ways*, we have a tender observation of some beautiful natural phenomena. Wordsworth had often observed the beauty of the violet by a mossy stone, half-hidden from the eyes before he brought it into a simile of rare beauty and suggestiveness. So he had observed the lovely star in the sky and felt its far-off appeal.

C. CRITICAL QUESTIONS ON THE POEMS

***Q. 13. Write a critical note on the Ballads in your text.**

Ans. [*See* answer to Q. 1.] *Altogether there are twelve ballads in the text.* Most of them are old ballads written by medieval poets whose names are lost to us. These ballads are : *Widdecombe Fair*, *Thomas the Rhymer*, *The Wife of Usher's Well*, *Sir Patrick Spens*, *Helen of Kirconnell*, *Says Tweed to Till* and *The Bonny Earl of Murray*. There are two ballads composed by Coleridge, *Christabel* and *The Rime of the Ancient Mariner*. There is one ballad by Keats, *La Belle Dame Sans Merci*. Lastly, there are two ballads composed by Morris, *Riding Together* and *The Shameful Death*.

Thus *we have two sets of ballads in the text, old ballads* which are anonymous, *and modern ballads* written by well-known poets of the nineteenth century. We cannot assign any definite date to the medieval ballads. They are composed on various subjects. We have the supernatural in *Widdecombe Fair* and *The Wife of Usher's Well*. In *Thomas the Rhymer*, we have a story of fairy-land. We find a tragic legend in *Sir Patrick Spens*. In *Helen of Kirconnell* the theme is treachery and vengeance, and love that defies death. Border warfare forms the theme of *The Bonny Earl of Murray*. In *Says Tweed to Till* we have the nameless malignity of the so-called inanimate things.

All these old ballads deal with elemental things. They are uniformly tragic. No one of them ends happily.

They portray in stark outline hot and violent action, barbarous passions, deep feelings and intense loyalties. Even the supernatural shudder is not absent. *The art of these ballads,* though untrained, is quite elaborate. Alliterations, refrains, and set epithets are freely and skilfully used. Most powerful effects are got out of naive repetition and economy of speech.

The ballads written by the modern poets are in the true tradition of the old ballads. Most of them imitate the diction, style and form of the old ballads. *Christabel* is irregular, but *Ancient Mariner* and *La Belle Dame,* and *Riding Together* have practically the same form as the old ballads have. Keats shortens the fourth line, it is true, and Morris lengthens the second and fourth lines. But these are minor changes. All the ballads written by the modern poets have medieval themes. Not one of them deals with modern life. In the ballads of Morris we have heroic action, treachery, violence and vengeance. In the ballads of Coleridge and in *La Belle Dame* of Keats, we have the supernatural artistically handled.

The diction in the modern ballads is faintly archaic. We have refrains and repetitions here and there. *But we are not to suppose that these modern ballads are nothing but imitations.* They are, in many respects, superior to the old ballads. Their art is more refined and effective. All the resources of modern poetic technique are distilled in them. Coleridge's treatment of the supernatural is more suggestive than the treatment of the supernatural that we find in the old ballads. So Morris's portrayal of heroic action is more effective and telling than what we find in the old ballads.

Q. 14. Write a critical note on the poems in the text that deal with the supernatural.

Ans. There are altogether seven poems in the text that deal with the supernatural. Two of them, *Widdecombe Fair* and *The Wife of Usher's Well*, are old, anonymous ballads. There are three poems of Coleridge dealing with the supernatural, *Christabel, Kubla Khan,* and *The Rime of the Ancient Mariner.* There is one

poem of Keats, *La Belle Dame Sans Merci* and one of Gibson, *Flannan Isle.*

In *Widdecombe Fair* we have the story of a grey mare that dies. Tom Pearse, the owner of the mare, hears all night the skirling and groans of the old mare in her rattling bones. The mare appears when the wind whistles cold at night on the moor. The horrors in this poem are crude. In *The Wife of Usher's Well*, the ghosts of the sons come back. The description is so matter-of-fact that there is no thrill or fear. The treatment of the supernatural is naive.

In Coleridge's three poems we have a marvellous treatment of the supernatural. In all the poems Coleridge creates an atmosphere suitable for the supernatural before introducing it. There is no crude horror-mongering in these poems. In *Ancient Mariner*, the feelings of the mariner are so skilfully analysed that they make the supernatural element convincing. In *Christabel* and *Kubla Khan*, Coleridge gives a highly suggestive treatment of the supernatural. He convinces even the sceptical modern readers. [*See* Answer to Q. 7.]

Keats' *La Belle Dame* is a little master-piece. The weird suggestiveness of the ballad is unmatched in the whole range of English poetry. It is a ballad dealing with a story of enchantment and fairy magic. The utter desolation of the atmosphere is a fit background to the blighting of the knight's life. The "fairy's child" in this poem is a more sinister figure than even the Geraldine of *Christabel.*

Gibson's *Flannan Isle* is a poem of pure atmosphere. No suggestion is offered which is calculated to throw any light on the mysterious disappearance of the light-house keepers. Yet every detail is charged with a sinister meaning. The upturned chair tells the story of a nameless horror that had been enacted in the lonely light-house. And the three queer ugly birds—how suggestive of a malevolent power at work are they !

Q, 15. Write a note on the poems in your text dealing with War, with special reference to those dealing with the Last Great War.

Ans. There are three kinds of war-poems in the text. There are three war-songs which are tribal in character. *The War Song of Dinus Vawr*, *Pibroch* and *War Song of the Saracens.* There are two poems dealing with certain aspects of war written by two American poets: *Battle-Hymn of the Republic* and *As toilsome I wander'd.* Lastly, there are several poems dealing with the last Great War. Grenfell's *Into Battle* Hardy's *Men Who March Away*, Brooke's *The Dead*, Sasson's *Everyone Sang*, and Binyon's *For the Fallen.*

The first group of poems deal with the tribal fights and forays. The first poem deals with a cattle-lifting raid. The second poem deals with the gathering of a Scottish clan for battle. The third and last poem deals with the warlike habits of the Saracens. There is a grim ferocity in the first poem. In *Pibroch* we find the deep loyalty of the members of a Scottish clan to their chief. In *War Song of the Saracens*, we have a glorification of the life of the Saracens, the dread invaders of the East.

The two poems written by the American poets are of a different character. Julia Ward Howe's *Battle-Hymn* is full of noble sentiments. The poet calls upon the soldiers of the Republic to die in order that mankind may be free. The might of the American Republic is the "fateful lightning" of God's "terrible swift sword." The is no vain boast of strength, everything is of God. Whitman's poem, *As toilsome I Wander'd*, deals with the human side of war. The poet muses on the pathetic inscription on the grave of a dead soldier written by his comrade. The business of arms unites true hearts in moments of danger as nothing else can.

The poems dealing with the last Great War form a group by themselves. Grenfell's *Into Battle* gives us an idealisation of the grim business of killing and dying.

Many young and sensitive young men fighting in the last Great War had to fall back upon some such idealisation—"Who dies fighting has increase." In Hardy's poem, *Men Who March Away*, we find a similar glorification of war. What gives the soldier his "faith and fire?" He knows that he is "England's need"; he also knows that "victory crowns the just," and he himself is fighting for a just cause.

Rupert Brooke's poem, *The Dead*, is in a lofty strain. It calls upon all men to honour the dead soldiers who laid down their lives cheerfully in their youth. Brooke describes the sacrifices of the young warriors. They poured out "the red sweet wine of youth." They brought back by their death Holiness, Love, Sympathy, Honour and Nobleness, "lacked so long." So they are the 'rich dead." What lends a peculiar appeal to the poem is the fact that Brooke himself died in the war. Sasson's poem, *Everyone Sang*, expresses the great joy of the soldiers at the Armistice. The years of horror rolled away, and "beauty came like the setting sun."

Binyon's poem *For the Fallen* is commemorative. England can never forget her fallen who died for her sake in the fields of Flanders and France—

> To the innermost heart of their own land they are [known
> As the stars are known to the night.

We do not, however, find any poem in the text which deals with the cruelty and barbarism of war, which protests against war in the name of truth and humanity. Most of the war poets wrote poems of this type during the last Great War. But such poems have been deliberately left out in this selection.

Q. 16. Write an appreciation of the humorous poems in your text. Which of them, in your opinion, is the best ?

Ans. There are several humorous poems in the text: *The Vicar*, *The Schoolmaster Abroad With His Son*, and *The Wonderful "One-Hoss Shay."* All these poems are highly enjoyable.

Ducks is a poem of observation. Many people do not find the Ducks amusing. They are just clumsy and awkward. But when we watch them with the eyes of the poet they appear to be so amusing. The quiet eyes and gait of the bird, its absurd look and its quacking are an unfailing source of humour to the poet. The poet imagines that God created the ducks after creating serious and solemn things, as a diversion. In *The Laird O' Cockpen*, we find the humbling of the pride of the Laird. The Laird could never imagine that a poor girl could ever refuse his suit. But when that event occurs, he consoles himself with the thought, "she's daft to refuse the Laird O Cockpen!"

The Vicar is an excellent character study. All the traits in Dr. Brown the Vicar's character are brought out by skilful touches. The humour in this poem is partly the effect of the style—

And when religious sects ran mad,
He held, inspite of all his learning,
That if a man's belief is bad,
It will not be improved by burning.

The Schoolmaster is a satire. The pedantic schoolmaster has been an excellent theme for satire in all eyes. In this poem we find how the pedantry of the man comes out when he is on a walk with his son. It interferes with his enjoyment of Nature—

(I shall question the two upper classes
—on *aquatiles* when we return)—
Why, I see on them absolute masses
Of *felix*, or fern.

The Wonderful "One-Hoss Shay" makes fun of human logic. If a chaise is built in such a way that it has no weak point, what will happen to the chaise after many years? Why, one day it will suddenly go to pieces all at once! It should be so, by human logic! And thus it was that the deacon's wonderful chaise went to pieces.

Q. 17. Write a critical note on the Bird-poems in your text.

Ans. There are five poems in the text which deal with birds. We have Barnfield's poem. *The Nightingale* Coleridge's *Ancient Mariner*, Davies' *The Kingfisher*, Harveys *Ducks* and Keats's *Ode to a Nightingale.* Of these *Ancient Mariner* is not exactly a bird poem. Though the slaying of an albatross, a sea-bird, supplies the motive of the poem, the main concern of the poet is with the mariner.

Barnfield's Nightingale (*The Nightingale*) is the Philomela of old Greece—The daughter of Pandion, cruelly ravished and tortured. The poet finds the song of the nightingale full of lamentation and grief. It reminds him of his own desolate condition. He moralises on the scarcity of true friends and on the fickleness of fortune. In the mist of this moralising we lose sight of the bird.

Davies's poem, *The Kingfisher* is a beautiful tribute paid to the beauty of the kingfisher. What the poet likes most about the bird is not, however, its beauty. He likes the bird because like him it is fond of quickness and solitude. *Ducks* is a humorous poem (*See* Answer to Q. 16). The poet finds the queer eyes, the awkward gait and the quacking of the ducks vastly amusing. The poem is full of fine observation. There is no moralising.

Keats's *Ode to a Nightingale* is one of the finest poems in English poetry. The nightingale s song, heard one May morning, transforms the world for the poet. He is transported from the sad world of reality to a beautiful moonlit, flower-scented world where the nightingale is pouring forth its soul in such an ecstasy. The Nightingale is a happy bird. In the song of the nightingale the poet finds the undying voice of romance opening magic casements in fairy lands.

Q. 18. Compare and contrast Barnfield's *The Nightingale* (p. 3) **with Keats's** *Ode to a Nightingale* **(p. 39).**

Ans. Barnfield's poem, *The Nightingale deals with a traditional theme.* There are many nightingale poems

in English. In almost all these poems it is not so much the bird nightingale that is written about, but the Philomela of Greek legend. In Barnfield's poem there is a reference to Pandion and the sad story of Philomela. *In Keats poem we do not find any reference to the legend of Philomela.* In Barnfield's poem, the nightingale is a sad bird who sings "the dolefullest ditty," because she is no other than Philomela. In Keats' poem the nightingale is a "happy bird."

Listening to the sad song of the nightingale, Barnfield is reminded of his own sad lot. He finds an affinity in the sufferings of the nightingale with his own sufferings. *Keats is reminded of the misery of his own life, as of mankind*, when he listens to the happy song of the nightingale. He is recalled to the sorrow and misery of the world as a contrast with the happy existence of the bird. *The setting in both the poems is the same.* It is the month of May, and both the poets sit in a grove.

Both the poems are intensely personal. Barnfield thinks of himself, of his helpless and friendless condition. He also thinks of the fickleness of fortune in human life. So Keats thinks of the death of his brother, and the hopelessness of his own life. He also thinks of the miserable lot of man. *In Keats's poem there is a contrast between the happy lot of the bird and the unhappy lot of man.* In Barnfield the bird and man, they are but fellow-sufferers.

Barnfield soon forgets his nightingale. He moralises on fortune and on his own lot. He thinks more of false friends than of the nightingale. *Keats too soon forgets the bird, and identifies the voices of the nightingale with the voice of Romance.* He goes to the legendary world of old kings and clowns, to the idyllic world of the story of Ruth, and to the fairyland of dreams. In imaginative power and deep-felt emotional experience, Keats's ode is far superior to Barnfields "moral" poem.

Q. 19 (*a*) **Give a critical summary of Tennyson's** *The Lotos-Eaters* (*b*) **What is the central idea of tha poem ?**

Ans. (*a*) *This poem deals with an adventure of Ulysses and his followers when they were wandering about after leaving Troy.* One day they saw land. Ulysses cheered his followers. In the afternoon they came to the land of the Lotos-eaters. The air of the place was languid. It was a land of streams. Away in the distance there were three mountain-peaks. The light of the sunset lingered upon them. The hills and valleys of the land appeared to be full of sleep. Soon the sad eyed Lotos-eaters came to the ship of Ulysses. They offered the lotos to the sailors. When they ate the lotos they forgot their enterprise. They did not want to return home any more. They only liked to muse about the past. They sat down on the sand and began a choric song.

The whole song is built up on an alternate scheme. One stanza of description is followed by one stanza of meditation and argument. In the last stanza where there is a change in rhythm and the utterance grows loud and vehement, these two motives of the poem combine.

The mariners describe the languorous beauty, peace and quietness of the scene. There is no activity in the Lotos-land. So they argue that they should cease from toil too. Why should men, who are the best of creation, make themselves unhappy by continuous work? Looking at nature, the Lotos-eaters find that the leaf, the flower and the fruit grow at the same place and die there. Men should also wish for rest. What is the good of toil? Death ends everything.

The Lotos-eaters next imagine an ideal and dreamy existence in the Lotos-land. It will be made up of all soft enjoyments and delicious musings. Some memories of the past they really like to recall and brood over. But they feel that if they return now, they will not be welcomed. Besides, what good will it do if they try to settle order once again? The gods are very difficult to please. It will be much better to live a life of repose and calm enjoyment in the Lotos-land, watching beautiful sights with sleepy eyes and listening to the soft murmur of the stream.

The Mariners are tired of action and dangers. Now they will rest. They will swear an oath to live in the Lotos-land like the gods on Mt. Olympus. They give the Epicurean view of the gods living a life of enjoyment careless of mankind. The gods are utterly indifferent to the sorrows of the mortals. When men suffer and cry, the gods enjoy this spectacle. Man's life is full of sorrows, and after death it is not known what happens to man. So slumber and rest are to be preferred to toil and care.

(*b*) *These two lines of the poem contain its central idea* :—

"Surely, surely slumber is more sweet than toil, the shore
Than labour in the deep mid-ocean, wind and wave and oar."

This poem stresses the ideal of peace and repose in human life, It is not the Epicurean ideal of eat, drink, and be merry, for to-morrow you die? It is a much better ideal. No sensuous enjoyments of a crude kind are praised. But an existence of utter peace made up of quiet activities like watching and listening, of tender recollection of the past, is praised as more desirable in human life. Rest is regarded as better than work. slumber as better than care. For the work of man leads nowhere, while the mind of man pines for rest and calm.

Q. 20. What is the ideal of life that you find in Tennyson's *Lotos-Eeaters* **? Contrast this idea with that of** *Ulysses*. **Which of the two ideas, in your opinion, was Tennyson's own ?**

Ans. In *Lotos-Eaters*, as has been said, " Tennyson gives expression to that mood of weary disgust in which doubts will force themselves on the mind whether life has any prize to offer worth the toil and trouble of winning." This seems to be the key-note of the poem. Tired of the toils and cares of life, the mariners of Ulysses seek a haven of repose. And this they find in the Lotos-land. Theirs is the ideal—if we at all call it an ideal—of rest

and calm. They do not find any meaning in work. The gods are hard to please. It is hard to settle order once again. There is no joy in ever climbing up the climbing wave. Life should be enjoyed not wasted in toil. So slumber is much better than toil, the shore is much better than the sea.

Tennyson's Ulysses offers a striking contrast with his Lotos-Eaters. In *Ulysses* we have the ideal of work. The life of idleness disgusts Ulysses. He does not find any charm in ruling his little kingdom. He does not want to rust unburnished. He wants to shine in use. He wants to live every moment of his life, doing something, achieving something. He knows that mere breathing is not life. The life of ease and rest of which the Lotos-eaters dream is destested by Ulysses. Toil and care tire out the Lotos-eaters. But danger spurs Ulysses on to fresh adventure The Lotos-eaters do not find any purpose or meaning in life. To them everything is useless. But to Ulysses every hour of life is saved from the silence of the grave if it be utilised for doing something noble. Ulysses is a seeker, the Lotos-eaters are tired of seeking.

Tennyson himself believed in the gospel of work. His Ulysses is a man after his heart. Tennyson made no concession to weakness. He wanted that knowledge should grow from more to more. His Ulysses is the very embodiment of the modern "passion for knowledge, for the exploration of its limitless fields, for the annexation of new kingdoms of science and thoughts." We have, therefore, no hesitation in saying that Lotos-eating ideal was never liked by Tennyson. He composed *The Lotos-Eaters* in a mood of poetic luxury, he had really no sympathy with the philosophy of that poem.

Q. 21. (*a*) Give a critical summary of the *Ode to a Nightingale* (*b*) What features of Keat's poetry are revealed in this poem ?

Ans. *The poet listens to the song of a nightingale one day in the month of May. The first effect of the song* of the nightingale is that of keen joy. He does not envy the happy lot of the bird. He shares in the happi-

ness of the bird. The poet desires to escape from the sad world of reality and fade away into the beautiful world where the nightingale is singing. He wants to drink a cup of magical wine which will help him to do so. He draws a gloomy, Shakespearian picture of the miserable life of man. In human life there is no fixity, no joy. Youth grows pale and dies. Even love and beauty fade. The nightingale knows nothing of this sorrow. So the poet desires to fly to the nightingale.

He effects his escape not by the help of wine, but through the power of poetic imagination. He finds himself with the bird in a moonlit, perfumed bower. In the darkness he can guess the flowers which are blooming and filling the atmosphere with a sweet perfume. The pomp and plenty of summer are aptly expressed in rich imagery. The poet enjoys a real happiness listening to the song of the bird. As the nightingale is singing so happily, the poet wishes to die. Death under such circumstances would be something eminently desirable.

The thought of death reminds the poet that the nightingale is immortal. To him the voice of the nightingale is nothing but the deathless voice of Romance. It consoled kings and clowns in the past, and it charmed magic casements in the fairly land. Here the poet distills in three lines the very essence of all Romance. We have no more suggestive lines in the whole range of English poetry.

There is a sudden change of mood here. The poet is recalled to reality. He realizes that he has been trying to cheat himself out of sorrow and despair by means of Fancy. But Fancy cannot cheat so well. So the poet bids the nightingale a heart-broken farewell.

(*b*) The *Ode to a Nightingale* is perhaps the most representative poem of Keats. In it nearly all the features of Keats's poetry are revealed. *The mood of the poem is that of a rich melancholy* which we find in nearly all the odes and lyrics of Keats. In this mood the best poems of Keats are composed. Keats, as he attained maturity, had a sharpened vision into the " misery and heart-break " that

is human life. He suffered intensely, and sought to conquer his sorrows.

As a romantic poet, *Keats was an escapist. In this ode we find an escape from the sordid world of reality to the world of imagination* where there is no sorrow, no pain. Even when Keats was trying to master reality, he plotted escapes from it. In this poem we find a magnificent escape.

Keats has been called a **sensuous** *poet. His sensuousness is nowhere better illustrated than in this poem.* " The whole poem expresses sensational fullness dependent on the moonlight and bird-music, in contrast with the meagre attenuation of daylight experience without illusions." " Throughout this ode Keats's genius is at its height. Imagination cannot be more rich and satisfying, felicity of phrase and cadence cannot be more absolute, than in the several contrasted stanzas calling for the draft of Southern vintage, picturing the frailty and wretchedness of man's estate on earth, and conjecturing in the " embalmed darkness the diverse odours of spring."

Keats' classical aspirations and love of nature, his love of medieval romance and fairy enchantment mingle in this poem. We have the blushing Hippocrene and Bacchus and his pards, dance and provincial song, as also the pomp and glory of summer. Then, we have the magic casements opening on the foam of perilous seas in fairy lands.

Q. 22. (*a*) **Give in brief the story of** *La Belle Dame Sans Merci.* (*b*) **Point out the romantic features of the poem and comment on its supernaturalism.** (*c*) **Is the poem a ballad ?**

Ans. (*a*) One day a traveller met a knight-at-arms who was alone. The knight was looking very pale and sad. He was loitering on a cold hill-side. It was winter, and the sedge had withered. Everywhere there was desolation. No birds were singing.

Out of curiosity the traveller asked the knight why he was there. The knight appeared to be pale and feverish. The knight told the traveller his strange story.

The knight one day met a beautiful maiden in a meadow. She had long hair, light feet, and strangely attractive eyes. She was really a fairy, but the knight did not know it. He fell in love with her. He made garlands and bracelets for her out of flowers and leaves. She sang songs of love and appeared to return his love.

The infatuated knight placed the lady on horse-back. They journeyed all day. The lady would bend down and sing. She gave the knight wild roots, honey and manna to eat. She declared her love for the knight. She took to him to her cave. There the knight kissed the eyes of the lady. She lulled him to sleep. In his sleep the knight had a horrible dream. He saw pale kings and warriors who warned him that he was in the thraldom of *La Belle Dame Sans Merci*. The knight woke up in fear to see the horrid gaping lips of those kings and warriors. Waking up, he found himself alone on the cold hill side. That is why he was lingering there.

(*b*) *This ballad has several romantic features.* One of the tendencies of the Romantic Movement was revivalism. Medieval themes were dealt afresh by the romantic poets in heightened colours. In this poem we find a medieval story—that of a knight and a beautiful enchantress. Such stories are rather common in medieval ballads and romances.

The supernaturalism of this peom is another romantic feature. The supernatural was a favourite subject of the old ballad-writers. Among the romantic poets Coleridge made a wonderfully artistic use of the supernatural. *Christabel*, *Kubla-Khan* and *Ancient Mariner* are masterpieces of supernatural horror and suggestion. The supernaturalism of this poem is no less remarkable than that of the poems of Coleridge.

Keats skilfully creates an atmosphere of wintry desolation before introducing the story of enchantment. The blighting of the knight is in keeping with the desolate atmosphere in which he moves about like a wraith. Every word is charged with a sinister suggestion. The

dream of the knight is one of the most powerful examples of horror created throught the magic of words.

La Belle Dame Sans Merci is a ballad. It has all the features of the old ballads. (1) The theme is a favourite ballad theme, *viz.*, that of fairy enchantment. Keats found similar themes in *Thomas the Rhymer* and other ballads. (2) The conversational or dialogue form of this poem is that of the old ballads. (3) We have the refrain ("And no birds sing") and repetition (the first and last stanzas). (4) We have the suggestive style. (5) We have over-elaboration of detail—"kisses four," "Her hair was long her foot was light" etc.

But Keats, introduced a change in this poem that is all-important. The music of the poem is peculiarly his own—it is as weirdly ominous and haunting as the music of words can be. Keats introduces a change in the metre. "The metrical secret lies in shortening the last line of each stanza from four feet to two, the two to take in reading the full time of four, whereby the movement is made one of awed and badeful slowness." The fourteener' of old ballad poetry is thus altered and improved by Keats.

Q. 23. (*a*) **Compare and contrast Shelley's** *Ode to the West Wind* **with Keats'** *Ode to Autumn.* (*b*) **What light do these poems through on the art and temperament of the two poets ?**

Ans. (*a*) Keats' *Ode to Autumn* and Shelley's *Ode to the West Wind* are *both poems of Autumn. Shelley's poem deals with the destructive aspects of the season.* The West Wind blows in fury driving away the leaves. The waves of the Atlantic cleave themselves into chasms at its approach. The sea-weeds down below tremble and despoil themselves in fear. The black clouds look like the uplifted hair of a fierce Maenad. *In Keats' we find only the beneficent aspects of the season of Autumn.* The flowers bloom, the fruits ripen, and the ripe corn is gathered in the field. Everywhere there are fruitful and happy activities.

Shelley looks before and after in his ode. The West Wind is no doubt the dirge of the dying year. It is also the harbinger of spring. It is not only the destroyer but also the preserver. In Keats's ode there is no such vision. *Keats is content to enjoy the beauty of the season undisturbed by the thoughts of the future.* It is the season of Autumn. Why think of spring? Why think of the songs of spring? "Think not of them, thou hast thy music too."

Shelley's ode is intensively lyrical and subjective. Shelley identifies himself with the West Wind. "Be thou me, impetuous one!" he cries. He wants to give a tumultuous expression to his prophecy through the West Wind. *Keats, however, is calm and objective.* His poem is purely delineative. He does not want to intrude his personality into the severe beauty of his poem. He does not try to draw any meaning out of the happy plenty of the season of Autumn.

It is difficult to say which of the two poems is superior to the other. Both are masterpieces, each in its own kind.

(*b*) The *Ode to Autumn* and *Ode to the West Wind* are representative poems. Keats's art and temperament are well illustrated in the Autumn ode. Shelley's ode is a fine example of his art and temperament.

Keats was a painter and Shelley was a singer. Keats's art is concrete, objective and calm. Shelley's art is restless, subjective and impulsive. In the Autumn ode "every rift is loaded with ore." All the images are concrete and colourful, restful and calm. The music is grave rather than keen. The four sculpturesque figures in the second stanza are so reposeful and serene. Keats produces the effect of sculpture through poetry. In Shelley's ode we have a sweeping, restless power. The very images suggest the tumult in the sky and the commotion on earth. We hear the dirge of the dying year. There is a "tumult of mighty harmonies." The poet expresses a keen personal longing for complete absorption in the storm. Yet there is nothing that is clear or restful.

Keats had the temperament of the true artist. He was of the moment momentary. So in the Autumn ode, he is content to enjoy the beauty of the season without asking any vexed questions about spring or winter. He can surrender himself completely to the moment's experience. *But Shelley was a prophet, he was not merely an artist.* He wanted to be the "trumpet of a prophecy" to the sleeping earth. He was a reformer, an idealist. He looked before and after. He always thought of the future of mankind. Shelley's conception of the function of poetry was a lofty one.

Q. 24 (*a*) What is the moral purpose that you find in the Rime of the Ancient Mariner? (*b*) What purpose do the descriptions of the soft and beautiful aspects of nature serve in the poem?

Ans. (*a*) There is a deep moral purpose in Coleridge's *Rime of the Ancient Mariner.* This purpose adds to the appeal of the poem. The mariner commits a motiveless crime. He is all evil. He kills the albatross, because, being evil, he cannot see anything that is good and happy. The poem deals with the redemption of the mariner. He is punished for his crime, and his punishment is long and cruel. The other sailors die and escape the tortures that the mariner has to undergo. The mariner is punished with life-in-death. But he is not reformed by punishment. He is reformed by love.

It is the sight of the bright serpents playing in the water that wakes up love in the heart of the mariner. And with the awakening of the love comes his redemption. Now he does not belong to the devil, he belongs to God. He gradually attains mental peace. He returns to his country in a miraculous manner. But he must tell the people his story. He must travel from land to land. He must tell people how those who love all the creatures of God, love and worship Him best.

The moral that we find in the poem has a deep human significance. It is not dull preaching.

(b) In the first half of the poem we find descriptions of nature that are fearful. Horrible aspects of nature are described—the growing ice-bergs, the mist, the heat-haze of the equator, and the thunder-storm. All these are in keeping with the theme of the poet. The evil that is in the mariner is reflected in the outer world.

In the second half of the poem the descriptions become gentle and soothing. There are beautiful similes the singing of the angels is compared to the singing of the skylark or to the music of flutes. The noise in the sails is compared to the noise of a hidden brook in the forest at night, singing a queit tune to the sleeping woods all night. The soft moonlight bathing the harbour is also a soothing sight. These descriptions give us a good deal of relief after the intense supernatural horrors of the earlier part of the poem.

They serve another and a more important purpose. They are an index to the change in the character of the mariner. They are a reflection in the outer world of the profound change from evil to good in the character of the mariner.

Q. 25. (*a*) **Give a critical summary of Tennyson's Ulysses,** (*b*) **What is the philosophy of life that you find in this poem.**

Ans. In this poem Ulysses is represented as speaking to his mariners, his old associates. He is about to set sail from Ithaca to discover new lands. He is tired of ruling in Ithaca, an idle monarch. Tennyson's Ulysses is not the Ulysses of Homer. He represents the spirit of modern science.

Ulysses finds no profit or pleasure in ruling his barbarous people, and in living in idleness at home. He cannot rest from travel. He has seen many things, has suffered and enjoyed greatly, alone or attended. He has acquired much knowledge and has been honoured everywhere. Yet all his experience has not satisfied his love for knowledge. They have only shown him how vast and

limitless the kingdom of knowledge is. He cannot pause and spend the precious moments of his life in idleness. He has so much to do, and so little time left for it. His spirit desires to pursue to the uttermost limit.

Ulysses next compares himself with his son Telemachus. Ulysses is an adventurer. He does not love home and domestic ties and duties. But Telemachus shines in the domestic sphere. He is pious, devoted to his mother, prudent and wise. He will prove an ideal ruler. But Ulysses does not shine as a ruler.

It is evening. The vessel in the port is putting its sails. The dark sea stretches in front of them. Ulysses addresses his brave mariners. They are old, yet they may do something worthy of them before their death. It is not too late for them to go and seek a newer world. Ulysses wants to sail straight towards the west Ulysses is a fatalist. It may be that he and his men will die. It is also possible that they will reach the Happy Isles, and see the great Achilles. Whatever be their fate, they are united in will and temper and are resolute in their determination not to yield to danger and difficulty.

We find a noble philosophy of life in this poem. It is the philosophy of ceaseless work in the acquisition of knowledge. There is no end to knowledge. It should be the endeavour of every man to widen the boundary of human knowledge. A man has much to do in his life. Therefore, he should not care for idle enjoyments and leisure, for the security and peace of the fire-side.

A man should follow his ideal reckless of consequences.—

> It may be that the gulfs will wash us down :
> It may be we shall touch the Happy Isles.

Those who tremble at dangers and difficulties can never achieve their ideal. Those who desire rest and peace only rust unburnished. They do not shine in use. Life is too precious a gift to be wasted in leisurely enjoyments. Every moment of life should be saved from the silence of the grave by work and fresh discoveries. *The gospel that*

Ulysses holds by is the gospel of work. Tennyson himself held by this gospel.

Some commentators find in Tennyson's conception of the character of Ulysses *a kind of symbolism.* Prof. Hales is of opinion that Tennyson's Ulysses in an embodiment of the modern "passion for knowledge, for the exploration of its limitless fields, for the annexation of new kingdoms of sceince and thought."

Q. 26. What is the philosophy of life that you find in Browning's *David Sings to Saul?* Compare this philosophy with that of *Ulysses.*

Ans. Browning's *David Sings to Saul* is full of an inspiring kind of optimism and faith. The wisdom it contains has a tonic quality. Human life is not full of sorrows and failures—

> How good is man's life, the mere living! how fit to employ
> All the heart and the soul and the senses for ever in joy!

Those who mourn and are despondent should remember their childhood of wonder and hope. They should also remember their achievements in youth, and glory in manhood. The love and affection of the parents sweeten the life of man. Work and noble achievements glorify human iife. There are so many wild joys of living. To be alive is to be so fortunate, because every moment of life can be enjoyed.

In Tennyson's *Ulysses* we find a similar philosophy—

> I will drink
> Life to the lees : all time I have enjoy'd
> Greatly, have suffer'd greatly . . . .

Life must be lived and lived well. A man must hold by the gospel of work, and he will find a meaning and beauty in his life. Merely to breathe is not life. What gives courage and hope to old and despondent hearts is the memory of their past achievements. Just as David wants Saul to remember his glorious deeds, so Ulysses wants

his followers to remember how they once strove with gods. The pride in one's own self enables a man to face the troubles and dangers of life calmly.

Q. 27. What is Kipling's attitude in L'envoi ? Do you find any similarity between his attitude and that of Tennyson's Ulysses.

Ans. Kipling hears the message of the old trail while summer is over in England. He cannot rest in peace. He wants to be on the old trail south to Cape Horn, east to Mississippi Bay or west to the Golden Gate. He yearns for the thresh of the deep-sea rain, for the lifting combers, for the life abroad a Bilbao tramp. As Autumn comes in England, the days are sick and cold, and the skies appear to be grey and old. The poet does not want to be in England any longer. He longs for the blazing tropic nights, he longs to be on the old trail.

Kipling's attitude is very similar to that of Ulysses. Ulysses is tired of idle home-keeping, he longs to be on *his* old trail again. Just as Kipling longs to be on board a tramp, so Ulysses wants to sit in order with his mariners and smite the sea with the oars. He wants to sail beyond the sunset. *Both are fatalists.* Kipling cries—

> The Lord knows what we may find, dear lass,
> And the deuce knows what we may do—

So Ulysses says—

> It may be that the gulfs will wash us down.
> It may be we shall touch the Happy Isles.

They are not afraid of dangers. They welcome dangers and risks of all kinds. They have the attitude of born adventurers.

Both the poems deal with a sea-voyage, Kipling is sick for the sea, so is Ulysses. " There gloom the dark broad seas " says Ulysses. He likes to be there heaving upon the waves. Kipling says—

> . . . The sweetest way to me is a ship upon the sea,
> In the heel of the North-East Trade.

Tennyson is a great sea-poet. He loves the sea with the love of the old Saxons. Kipling, too, is a great sea-poet.

Q. 28. (*a*) **What do you understand by the opinion that** *The Cheerful Heart* **and** *The Pleasures of Melancholy* **are Companion pieces ?** (*b*) **Which of the two characters, the Cheerful Man and the Melancholy Man, is preferred by Milton ?**

Ans. (*a*) Each of these two poems of Milton is complete and perfect within its own limits. Yet "they are conceived and brought as studies in contrast, and . . . . their full meaning can be apprehended only when they are taken together. Nature, art, and human life are interpreted in them as they are seen through the atmosphere of two opposed moods—the mood of glad ness and the mood of pensive melancholy."

These two poems are not contrasted in broad lines only. "The parallelism is worked out in detail from scene to scene and from impression to impression. Hence the need of continual reference from either piece to the companion piece. It should, however, be remarked that the contrast does not lie in the difference between the same things differently viewed ; it lies deeper—in the difference between the aspects of nature, art, and human life, as selected now by one mood and now by another . . . .

" Two ideal days are represented : the ideal day of a gay vivacious youth, beginning at morning with the song of the lark and ending with the pleasures of evening ; and the ideal day of a studious, melancholy youth, beginning at evening with the song of the nightingale and, after a period of night-study and a snatch of morning sleep, ending with an early service in the cathedral. It is thus the balance between these two days, and the skilful way in which the particulars of the one are made to answer those of the other, that we should be careful to observe."

(*b*) It is not difficult to percieve which of the two characters Milton prefers. Johnson rightly thought that there is no mirth in Milton's melancholy and he could detect some melancholy in Milton's mirth. Milton him-

A rare Greek quality is to be found in the poor personifications, in the second stanza of Keat's ode. These personifications have the calmness, serenity, outline and repose of Greek sculpture.

In Shelleys' song we have the glorification of the new Greece rising from the ashes of the old. Shelley makes a superb myth out of a vision of the future. A brighter Hellas is rearing its mountains, a loftier Argo is cleaving the sea carrying a later prize. Saturn and Love are going to reign again on earth. Out of his prophetic vision of the future, and his great love for old and modern Greece, Shelley has brought a myth of wonderful beauty. Shelley's Hellenism is here unlike that of Keats'. Keats is concerned with nature only. Shelley ranges wider and goes farther.

***Q. 30. What is your idea of the important features of Romantic poetry ? Examine the Romantic elements in each of the following poems : —**

(*a*) *Kubla Khan*, (*b*) *Auguries*, (*c*) *Ode to a Nightingale*, (*d*) *The Solitary Reaper*, (*e*) *Pibroch of Donnil Dhee.*

Ans. The English Romantic Movement began towards the end of the eighteenth century. It was due to an extraordinary development of the imaginative faculty. The universe of sense and thought acquired a new power and appeal for the romantic poets. "Glory of lake and mountain, grace of childhood, dignity of the untaught peasant, wonder of fairy, mystery of the Gothic aisle, radiance of Attic marble—all these springs of the poet's inspiration and the artist's joy began to flow. . . . To rekindle the soul of the past or to reveal a soul where no eye had yet discerned it ; to call up Hellen or Isolde, or to invest lake and mountain with " the light that never was on sea or land," to make the natural appear supernatural, as Wordsworth and Coleridge put it, or the supernatural natural—were but different avenues to the word of Romance."

"Wherever at any earlier time poets had seen the vision of beauty or caught the strains of true music, the romantic genius claimed the inheritance. The art and mythology of Greece, the historic scenes of Italy and the Mediterranean shores, the exotic customs of the East, the chivalry, superstition aud faith of the Middle Ages, the life of the Border with its insatiable feuds and its singular heroism ; the new poets essayed all these themes... ...."

(*a*) **Kubla Khan.** This poem has certain definite and clearly marked Romantic elements. The theme of the poem is oriental—the poem deals with the pomp and beauty of the court of Kubla Khan, an oriental monarch of the Middle Ages The descriptions of nature that we find in this poem are strange and fearful. We find supernatural touches in this poem—a woman wailing for her demon lover, the ancestral voices prophesying war. The scene described by Coleridge in the opening lines of the poem are "holy and enchanted." Pater once defined romance as strangeness added to beauty. We find the quality of strangeness added to beauty to the full in this poem. Its dreamy atmosphere, enchantment, and magical melody, its reference to far-off places and pomps—all these are truly romantic.

(*b*) **Auguries.** One tendency of the English Romantic Movement was the extension of human sympathy to the dumb brutes of nature. The idea of the sanctity of animal life received a new emphasis is Romantic poetry. Burns wrote on the field-mouse, Coleridge on an ass, Wordsworth on the cuckoo and the skylark. In Blake's *Auguries* we find this tendency of romantic poetry. The poet is angry that the beasts and birds should be cruelly treated by men—

A skylark wounded on the wing,
Doth make a cherub cease to sing.

(*c*) **Ode to a Nightingale.** In this poem we find the Romantic idea that nature is full of happiness while man is full of misery. The nigntingale is a happy bird. It has never felt among the trees the sorrows and cares of

men. Another romantic element that we find in the poem is the desire for escape from the sordid world of reality to a beautiful world of dreams. The romantic poets were always plotting escapes from this dull world to an ideal world where the cares and sorrows of human life do not enter. Keats here creates an ideal world out of moonlight and bird-music and the perfume of unseen flowers.

Keats' imagination has the peculiar romantic quality. Not only does it call up visions of beautiful and strange things, it also wings its way to the far-off Hellenic world, to the world of Bovencal medievalism, to the world of Biblical legend and idyll. Even the casements in the fairy world are opened by the poet's imagination. The sensuous richness and opulent ease of the poem are also romantic features. We do not find this richness in the poetry of the eighteenth century.

(*d*) **The Solitary Reaper.** In this poem Wordsworth becomes, for once, simply a poet. He forgets that he should also be a teacher. It is a romantic poem. The imagination of the poet is creative of strange beauty. We hear the notes of the cuckoo in the far-off Hebrides; we hear the chant of the nightingale in an oasis in far-off Arabia. The most romantic lines in the poem are—

Old, unhappy, far-off things
And battles long ago.

These two lines have that suggestiveness which is regarded as the essence of romance. The poet's delight in the song of a simple reaper is a romantic habit in him. Love of simple humanity, of rural folk and their customs, was strongly marked in the English Romantic Movement.

(*e*) **Pibroch of Donnil Dhee.** In this Pibroch, we hear the battle-song of a martial Border clan. A growing interest in the life of the order we find in the poems and novels of romantic poets like Scott and others. The loyalty of the clans to their respective chiefs, their heroism and courage, all these are expressed in the Pibroch.

D. SUMMARIES OF IMPORTANT POEMS

N. B. *We have given critital summaries of several important poems in section C. The summaries below are of less important poems.*

Q. 31. Give the summary of each of the following poems :—

(*a*) *The Dead* (p. 154) ; (*b*) *Don Quixote* (p. 133) ; (*c*) *The Tiger* (p. 55) ; (*d*) *A Thing of Beauty* (p 43) ; (*e*) *Home-thoughts From the Sea* (p. 144) ; (*f*) *Upon Westminster Bridge* (p. 6) ; (*g*) *The Old Ships* (p. 115) ; (*h*) *Cargoes* (p. 142) ; (*i*) *On His Blindness* (p. 169).

Ans. (*a*) **The Dead.** (*p.* 154) The poet wants the young who died in the war, to be honoured. Bugles should be bloun over tnem. These soldiers have given precious gift to their countrymen by dying, however poor or helpless they might have been while alive. They sacrificed their youth, gave up their future work and joy. They sacrificed the hopes of attaining to peaceful old age. They gave up their unborn sons, and thus they gave up their immortality.

By their death they have brought back invaluable ideals and feelings which were so long lost to mankind. The soldiers have brought back purity, love, sympathy and honour. Men are again actuated by noble feelings. Men have come back to their heritage of purity and goodness due to the sacrifices of these young soldiers.

(*b*) **Don Quixote** (p. 133). The poet visualises the old and crazy knight, Don Quixote, riding on his old mare. His lean cheeks are striped with plaster, and he has put on an armour of paste-board. His long spear is levelled at some unseen enemy. His squire Sancho is following him, doubting the sanity of his master. Thus accoutred Don Quixote cuts a ridiculous figure indeed before the wiseacres of his age. They did their best to understand him. When they failed to do that, they made fun of him.

The poet wishes that to-day there should be something of the idealism and passion of Don Quixote among us. Now men make jest of the fine loyalties of life. Somebody should, inspired with the zeal of Don Quixote, charge even against imaginary ills.

(*c*) **The Tiger** (p. 55). The poet is struck with wonder and admiration at the fearful beauty and symmetry of the tiger. He wants to know who the creator of the tiger is ; only God could conceive and create the tiger. The poet wants to know from what skies or seas the fire in the eyes of the tiger came. Who seized that fire ? Who could make the terrible heart and feet of the tiger ? How was the brain of the tiger made ? What were the instruments that were used to make the dreadful brain cf the beaat ? Who could conceive the terrible powers and thoughts of the tiger's brain ? Who could design it ?

At the creation of the tiger there must have been commotion in the Heavens. The stars who guard the universe threw down their spears in sorrow and wept, because a terrible beast was created. Did God smile to see His creation ? Could He, the Creator of the Lamb, have created the tiger ?

(*d*) **A Thing of Beauty** (p. 4[illegible].) The poet asserts that a thing of beauty remains a joy for ever. Its loveliness increases with the passage of time. It always sweetens and gladdens human life. That is why men daily make things of beauty to bind themselves to this earth, inspite of the sorrows, miseries and changes in human life. A thing of beauty dispels the gloom from the human spirit.

There are many such objects of beauty around us : the sun, the moon, the trees, the daffodils, the clear rills, flowing through the shady forests, the mid-forest brake, rich with musk-rose flowers. The fine tales of the mighty heroes in legends and stories also work on our mind in this way. They too are things of beauty.

We do not taste these things of beauty for a moment only. They gradually become so dear to us that we can

never forget them. They get bound up with the very springs of our life, so that we cannot forget them.

(*e*) **Home-thoughts From the Sea** (p. 144.) The time is evening. The poet who is on board a vessel bound for England, watches the glory of the sunset. Cape Saint Vincent is disappearing to the north-west. The glow of the sunset runs in a long line into the Cadiz Bay. Trafalgar looks bluish amid the water reflecting the glow of the sunset. Away in the north-east the rock of Gibraltar appears grey and dim. Looking upon the scene every Englishman thinks of the glorious deeds and sacrifices of the English there in the past. Every Englishman prays to God to be fit for his country, as he watches Jupiter rising over Africa.

(*f*) **Upon Westminster Bridge** (p. 6). The poet Wordsworth is greatly impressed at the sight of the city of London in the early morning light There can be no fairer sight, he thinks. No one with any feeling for beauty could pass by such a fine sight. The beauty of the morning surrounds the city. The ships, towers domes, theatres and churches, all lie silent and bare glittering in the clear air of the morning. The sun never bathed hills or valleys in greater splendour. There is a deep calm. The river is flowing undisturbed. The very houses in the city appear to be asleep.

(g) **The Old Ships** (p. 115). The poet has seen some very old ships bound for Famagusta beyond the harbour of Tyre. These were ceatainly very old ships. It is possible that the Genoese pirates attacked such ships with guns in old days in order to capture slaves or cargoes of oranges. But now there is no danger. The ships are still painted in the old manner and sail in peace.

The poet had seen a still older ship at dawn in a rosy bay. He thought that this ship might have been fished up beyond Æaca and repaired and painted. Who knows it might be the ship in which Ulysses with his twelve comrades sailed from Troy. Ulysses told lies about his wooden horse and lost his course. It was a very beautiful old ship The poet almost hoped that it would put forth its old rigging and decorations again.

(*h*) **Cargoes** (p. 142). The poet describes in this poem three stages of world commerce. In the early days quinqueremes of Nineveh used to ply between Ophir and Palestine. They used to carry a cargo of ivory, apes and peacocks, sandalwood, cedarwood, and rare white wine.

In the sixteenth century stately Spanish galleons used to sail from the New World with a precious cargo. They used to carry diamonds, emaralds, amethysts, topazes, cinnamon and gold moidores. In modern times, the dirty-looking British coaster sails along the channel with a load of coal, rail, pig-lead, firewood, iron-ware and cheap trays.

(*i*) **On His Blindness** (p. 169). Milton regrets that his blindness has come upon him before half his life is over. Though he wants to serve his God with his poetic talent, and to present his account, this talent is now lying with him useless. Considering this, he asks if God exacts labour which needs sight which has been denied to the poet. But the patience of the poet soon reassures him that it is not so. God does not require any one's services. Those who bear their lot patiently serve God best. He has thousands of servants. He does not require any one man's work. Those who wait full of faith in God, also serve God.

E. CRITICAL APPRECIATIONS OF IMPORTANT POEMS

Q. 32. Give a critical appreciation of each of the following poems :—

(*a*) **The Lotos Eaters** (p. 32). *The Lotos Eaters* is one of the earlier poems of Tennyson. *Its philosophy is not what the work-a-day world can accept as true.* It teaches nothing, indeed, the poem has really no philosophy—in the right sense of the term—to offer us. Yet as a thing of beauty it delights every reader of poetry. *It is a dream-poem*, a rare imaginative adventure in a world from which all pain and all passion have been eliminated. Like Spenser's *Bower of Bliss* or Thomson's *Castle of Indolence*, this poem gives us a languorous world of ease

and repose—without, however, the fatal lure of something evil that we find in Spenser.

In this poem *the poet "gives dramatic expression to that mood of despair* in which doubts will force themselves on the mind whether life has any prize to offer worth the toil and trouble of winning." This mood of weary disgust comes to us all. The poem has thus a universal appeal. It is not a kind of poetic Lotos-eating. Those who argue that the poem has no sane philosophy should remember that though the poem is not a piece of philosophy, it is the beautiful expression of a common human feeling. Do we not often dream of a life of ease and rest in a far off Lotos-land, away from the sorrows and cares of life ?

The art of the poem needs no comment. The atmosphere of soft perfume and lulling breezes, of ripening fruit and flowers, of the drowsy murmur of the far-off sea, it has a magic potent enough to disarm all criticism. The verse has the languorous ease and dreamy beauty of the life in the Lotos-land—

> Eating the Lotos day by day,
> To watch the crisping ripples on the beach,
> And tender curving lines of creamy spray.

The music grows louder and faster in the last stanza. The Lotos-eaters lift up their voice in protest against the ancient cruelty of the Gods. They stress the fultility of human effort and the uncertainty of man's future.

Those who are thus disposed may find and appreciate *certain features of pastoral poetry in this poem.* " Readers of Theocritus Bion, and Moschus (pastoral poets) will find in *The Lotos-Eaters* in the soft melody of the verse, in the dreamy languor of tone, and often in individual sentiments and expressions, —many reminiscenes of the Greek Idylls."

*(*b*) **Ode to a Nightingale** (P. 39.) *The Ode to a Nightingale is the greatest lyrical effort of Keats.* It is also one of the supreme acheivements of romantic imagination. Swinburne regarded it as "one of the final master-

pieces of human work in all time. Tennyson used to recite lines from this ode as expressing the "innermost soul of poetry." Kipling found in the magic-casement stanza of this poem one of the rare instances of "pure poetry."

The *Ode to a Nightingale is one of the Shakespearian poems of Keats*. Though inspired by a longing for escape, it shows a profound understanding of the tragic significance of human life. The loss of the poet's brother, his unrequited love, his hopeless future, the realization of the vast futility of human life form the heartlore of the poem. In the midst of his sorrow the poet finds in the song of the bird the voice of romance calling him away from the sad world in which he must perforce draw his breath. Many sufferers will find in this imaginative escape a rare consolation.

"*Throughout this Ode Keat's genius is at its height.* Imagination cannot be more rich and satisfying, felicity of phrase and cadence cannot be more absolute, than in the several contrasted stanzas calling for the draft of southern vintage, picturing the frailty and wretchedness of man's estate on earth, and conjecturing in the embalmed darkness' the diverse odours of spring. To praise the art of a passage like that in the fourth stanza where with a light, lingering pause the mind is carried instantaneously away from the miseries of the world into the heart of the imagined forest, is to throw doubt on the reader's power to perceive it for himself."

The seventh stanza of the poem contains, in the words of Rossetti, "a reach of expression which might almost be called the pillars of Hercules of human language." The passage on the magic casement contains the distilled essence of all Romance. Its full beauty and strange suggestiveness cannot be analysed, they are to be felt and wondered at.

No praise is too much for the form of the poem. The form is original It was developed out of the sonnet by Keats. It is a Shakespearian quatrain followed by a Petrarchan Sestet. This form, with its grave harmony

and ease of movement admirably suits the meditative and melancholy tone of the poem.

*(c) **La Belle Dame Sans Merci** (*p.* 49). *La Belle Dame Sans Merci* is one of the triumphs of Keats. It is difficult to explain how the young poet came to compose such a masterpiece. Many poets after Keats have tried to imitate the style and spirit of this poem, but very few have succeeded.

The exquisite medievalism of this poem has been praised by all without making use of the tapestries of romance, the poet has called up a medieval atmosphere of adventure and enchantment. *Its theme* is supernatural. But *there is nothing crude about the supernaturalism of the poem.* Prof. Hereford has aptly called this poem, "*a masterpiece of horror-stricken reticense and magical suggestion.*" Its supernaturalism has a suggestive, haunting quality. "The depth of passion which it expresses, or rather implies, for there is not the least suspicion of raving, the intense lyrical feeling, though the poet's personality is absolutely merged in the dramatic conception, the exquisite art by which every detail of the weird landscape and every cadence of the wild but subtle melody contribute to the general effect of desolation, produce together an effect elsewhere unequalled in the poetry of romance."

It is a poem of atmosphere. "Each word in the ballad, harmonizing with every other word, does its part in suggesting the atmosphere. We should observe . . . . the symbolic harmony between the knight-at-arms and his autumnal setting. His way of life, like that of the sedge, has fallen into the sere, the yellow leaf. The red fades from his cheeks as the rose withers on the stem. We should observe, also, that Keats so arranged and infused the phrases which he remembered from various sources that they suggest the peculiar atmosphere which he desired."

"*The form of the folk ballad*, in which Keats composed *La Belle Dame Sans Merci*, helps to produce the peculiar effect of the poem. He presented the bare

dramatic outlines of the story, giving each detail a weird significance. He told the story as a dialogue, representing the knight as the poet saw him and as he saw himself. He used the device of repetition, making the last stanza repeat and enforce the tone of weird tragedy which the first stanza had sounded. He shortened the fourth verse of the ballad stanza, producing a rhythm of haunting and ominous slowness. He gave some of his images the vivid simplicity of ballad imagery:

> Her hair was long, her foot was light
> And her eyes were wild—

and the magical numerical definiteness of ballad imagery

> And there I shut her wild, wild eyes
> With kises four—

Robert Bridges has rightly said, "It would be impertinence to praise this poem which charms alike old and young and stands above the reach of criticism.

(*d*) **The Tiger** (p. 55). *Blake was a dreamer and a visionary, yet he had the eyes of a poet.* He saw the fearful beauty of the tiger, its gleaming eyes, and its dreadful paws, and wrote a poem of a exquisite beauty. We find this romantic—this interest in the dumb brutes. But Blake showers no pity on the tiger. He is struck by the power and beauty and ferocity of the beast. The tiger is poetic to him, because poetry deals with beauty, however strange and fearful it may be.

The poem is a representative expression of Blake's art and temper. His mind makes queries. Who made the tiger? In what smithy was forged and hammered the deadly brain of the tiger? Who could have twisted the sincers of the iron heart of the beast? These queries are childlike. It is a poem for the children. But there is nothing really childish about it. From the fearful beauty of the tiger burning in the forests of the night, the poet passes to a cosmic riddle—"Did he who made the lamb make thee?"

It is a poem of vision—the vision of the tiger "burning" in the darkness of the forests of the night, of the cos-

mic forge where its brain was made, of the stars guarding the universe with their bright spears in their hands! And when this dreadful monster was created, the stars threw down their spears and shed tears.

The poem—with its bright imagery and simple and haunting music, *gives us food for reflection*—"Did He smile His work to see?" The tiger too belongs to the benefit scheme to which we belong. It is difficult to realize it.

(*e*) **Ducks** (p. 56). *Ducks* is a fine poem. *It is a modern poem.* Unlike the romantic poets, the poet does not pity the ducks, nor does he try to humanise them. He finds the ducks beautiful and comical, and he says so.

Indeed when we look at the ducks with the poet's eye we find that they are indeed beautiful and comical. When the ducks float on the lake and their shadows are reflected below, when they swim and make rippling rings, they are indeed beautiful. But they are comical too. They eat all sorts of curious things. They waddle about like sailors. They look at people with malevolent eyes and wish them ill when they appear near. They have a bold, ferocious mien which frighten the mice and rats. And they have the most absurd cry—quack!

The poet imagines that the ducks are a joke of God's. After creating the great things, God created the ducks as a joke, lest men lose their sense of humour! Indeed the funny waddling creatures with their absurd quack, what else can they be but a kind of joke?

The form of Harveys poem admirably suits his theme. The poem waddles a long—sailor-like. *Beautiful and soothing* images of the pools and lake, of water lilies and stars come and go, without an effort on the part of the poet.

(*f*) **A Runnable Stag** (P. 62). *This is a poem of hunting*, but never was such a poem of hunting ever written before. The poem begins with the wary excitment of the hunt—"A stag of warrant, a stag, a stag? *The diction*

is that of hunting—"harbour'd," "feather'd," "up-wind," "Brow, bay, and tray," etc. Yet these technical terms do not affect over enjoyment of the poem. The proud dignity of the animal has been wonderfully rendered by 'whose wordly mind was bent on sleep." The race begins, and there is all the fire of the chase in the verse—"His hoofs on fire, his horns like flame." Three hundred gentlemen able to ride rode after the runnable stag that day. For twenty miles the stag ran, and at last he turned at bay.

In the last three stanzas the excitement of the chase dies down, the mood changes. We have soothing and beautiful imagery and a wistful music These stanzas have a haunting quality of their own. The tired and weary stag dreams of a sleep under the sheltering waves of the ocean "in a jewelled bed." So he tosses his branching antlers and leads the hunt down the glen, "not to be caught now dead or alive." He sinks for out in the Severn Sea away from his human pursuers.

No poem has ever rendered the pride of the dumb beast so well as this poem has. The poem does not simply excite our pity. There are poems on animals by Burns Blake and Wordsworth which appeal to our sense of pity. But this poem rouses our admiration for a mild yet proud beast of the field. The dream of the noble stag of a peaceful sleep in a jewelled bed under the ocean waves, is an instance of pure poetry.

(g) **Proud Maisie** (p. 75) *Proud Maisie* is one of those brief Syrics of lcott which establish his claim to be regarded or a great lyrical poet. The poem is indeed a ballad. It is in dialogue form, and has the naive yet suggestive repetitions of old ballad poetry. The brief poem recaptures successfully the haunting paths of the old ballads and Tales It is charged with an ominous and sinister suggestion and appeals to nameless feelings in our heart.

Proud Maisie "is acknowledged to remain as high above all praise or analysis, giving as it does, in its six-

teen lines the essence of all that needs to be said about the dying of a young girl." The curt irony of the Robin's reply, the vanity of the girl, all these are in the best tradition of ballad poetry, as in the magically pure and simple diction.

(*h*) **Ulysses** (p. 113). Tennyson's Ulysses is not the wise and unscrupulous Greek of Homer. Tennyson derived a few hints from Homer, and some from Dante's *Inferno*, and formed an ideal Ulysses. He made out of the old Greek warrior a profoundly significant character, a symbol of aspiration and endeavour. It is the character of Ulysses that is the main interest of this poem. It has been said that Tennyson's Ulysses is an embodiment of the modern "passion for knowledge of science and thought."

Ulysses gives us the gospel of work and ceaseless endeavour, a gospel that Tennyson held by. Carlyle admired this poem of Tennyson most for this reason. Tennyson told a friend that this poem was composed "under a sense of loss and that all had gone by, but that still life must be fought out to the end." The poem is remarkable "for its healthy tone and masculine vigour, in strong opposition to the sleepy softness of the *Lotos Eaters*. In style and language it may also be contrasted with *Œnone* ; the latter being bathed in a glow of colour and rich in poetic imagery, while *Ulysses* is severe in style and unadorned in language."

Ulysses, is a dramatic monologue. "The terse, laconic, almost epigramatic vigour of language put into the mouth of Ulysses marks the man of action and resource in time of danger, the man accustomed to rule and to be obeyed." Lovers of Homer and Virgil will find in this poem many a Homeric and Virgilian phrase—fine spoils of Tennyson's scholarship.

" Yet pure poetry is not lacking in this poem. The atmosphere of evening and the mood of departure blend harmoniously in—

The lights begin to twinkle from the rocks:
The long day wanes: The slow moon climbs·the deep
Moans round with many voices. Come my friends......

(*i*) **The Rime of the Ancient Mariner** (p. 90). *The Rime of the Ancient Mariner* cannot, by any stretch of imagination, be compared to any of the old ballads dealing with the supernatural. It is a masterpiece. "It is a great, concerted and complex composition, playing at once on the simplest matters of the heart and conscience, and on the strangest visions of the senses, with the depth of colour and changing recurrent rhythms that we know. *Still its debt to the folk-ballad remains.* Coleridge......learned from popular verse not merely how to keep the story foremost, or to sprinkle in stray beauties of diction, but also that habit of repeated clause and echoed sound, which......makes half the charm.. ...It is thus a series of cunning sound-patterns which recall and foremast the emotional theme on which the rapidly, dreamily moving story hangs."

The materials that go to the composition of the poem are "somewhat composite: eerie tales of the South Sea, old voyages, saints' legends, a dream of a skeleton ship, and the modern sentiment of animal sanctity." The supernaturalism of this poem is its most remarkable feature.

"*The bold use of marvel*, without even the decent pretext of allegory or personification, exasperated the critics, and did not please even the one man who give the poem lofty and adequate praise. "I dislike all the miraculous part in it" wrote Lamb, 'but the feelings of a man under the operation of such, scenery dragged me along like Tom Piper's magic whistle." The marvels are, however, not mere anomalies protruded into the normal world, but elements in a magical world of their own, fantastic as a dream, and yet consistent as reality. Scenery, atmosphere, even the colouring of phrase and rhythm, concur in giving to this magical world the

harmonious unity of a possible experience. But the chief instrument is, as Lamb saw, the wonderful painting of the 'passion' of the mariner himself."

"And all *this weird and penetrating supernaturalism is thrown into relief with exquisite instinct by scenes full of the babbling innocence of Nature.*" The soothing and gentle imagery of the latter half of the poem is in subtle harmony with the change in the character of the Mariner. *The moral of the poem* has proved a stumbling-block to many critics. The moral is no more than a naive expression and summary of the leading mood of the poem.

(g) **War song of the Saracens** (p. 117). In this poem the poet Flecker has captured the fury and passion of an onslaught by the Saracens on Europe. The hardy worriors who do not lie on silk or samet, who have nothing but contempt for the chattering and crying women, are yet inspired by a faith that defies death. Their boasts are no empty words.

The galloping meter renders vividly the furious onset of a Saracen cavalry. "Pale kings of the sunset beware!" The place-names call up the magic and romance of distant cities and strange adventures under far-off skies. Meron and Balghar, Rum and Jalula. The diction has an oriental cast: "Pale kings of the Sunset," 'the oraters of Destiny,' 'the sword was a broker of doom' etc. The poet Flecker has understood the passionate urge that made the Saracens swarm up to Spain, and carry fire and sword to the distant cities and kingdoms.

*(*b*) **Don Quixote** (p. 133). In this poem a modern poet pays a tribute to the half-witted knight of La Mancha, Don Quixote. His age found the Don foolish. The contemporaries of the Don make fun of him. They found him absurd. They failed to see the fire of idealism that was burning within him. They failed to realize that behind the pasteboard armour of the old knight there dwelt a fervent faith that made light of all ridicule and insult.

The poet wishes, and we wish with him, that there should be something of the faith and zeal of Don Quixote now. We are too cynical, too sceptical, too sophisticated to hold by the fine loyalties of life. Instead of worship, we only shower mockery upon the noble ideals. A man with the simple and ardent faith of Don Quixote would purify the atmosphere of modern life.

This conception of Don Quixote's accords well with the deeper intention of Cervantes, the creator of Don Quixote. Don Quixote was not wrong, it was the world that was wrong in mocking at Don Quixote. The tribute paid to the Don by the poet is the sincere tribute of the soul of man to all goodness and idealism that fail in the evil atmosphere of this world.

Dobson makes a happy use of the sonnet form in this poem. The octave describes Don Quixote and his squire, and the purblind folly of the contemporaries of the Don. There is a change of mood in the sestet. A lofty tribute is paid to the knight. The end is so happy, though unexpected.

(*l*) **L'Envoi** (p. 147). *This is a song of the sea, of adventure.* It gives that strange fascination that the sea has for the sailor, and the strange charm that the old trail has for the adventurer When the harvest is done and over and the poet hears the call of the sea, his heart yearns for the old trail. The "Tents of Shem" no longer satisfy. There is in this poem that primitive attraction for the sea which is the proud heritage of the English race—

> There be triple ways to take, of the eagle or
> the snake,
> Or the way of a man with a maid:
> But the sweetest way to me is a ship's upon
> the sea
> In the heel of the North-East Trade.

The poem is an excellent ballad of the sea. We hear in it the crash of the waves on the bow, and the clacking and grating of the tackle. Nautical terms are freely used, but the racy idiom of the sea adds colour to the poem.

But there is a feeling for beauty in it too, beauty of the sea and the sky as a sailor sees it—the blazing tropic night, the scared whale fluking in flame, the southern cross riding high.

The strange attraction of the far-off places of the earth, from Cadiz Bay to the Cape of Good Hope, inspires the poem. It is nothing but pedantry to talk of the "cheap diction" and "banjo rhythm" of this poem. *The diction* more than serves its purpose. *The rhythm* is not cheap and vulgar. It has a power, pace and beauty.

(*m*) **The Solitary Reaper** (p. 161). *The Solitary Reaper* is a pure lyric of Wordsworth. For once Wordsworth puts aside the mantle of the teacher, and is content to be a poet. The song of a reaper heard in a lonely Highland carries the mind of the poet to far-off things. The poet's mind goes to the far-off Hebrides and listens to the song of the cuckoo there "breaking the silence of the seas." It also wings its way to the scorched Arabian sands where in an oasis the travellers are charmed by the song of a nightingale.

No praise is too much for these two similes. They render for us the haunting suggestiveness, sweetness and beauty of the reaper's song. They add the pictorial charm of the poem. The lines—

> Perhaps the plaintive numbers flow
> For old, unhappy, far-off things
> And battles long ago.

have been praised by many generations of critics. They establish Wordsworth's contact with a certain type of romantic imagination "the imagination that dreams of old time." They are instinct with the spirit of Romance —a quality generally absent in Wordsworth's poetry. They have "a suggestiveness reaching far beyond the obvious meaning of the words, into depths the speech cannot plumb, mystery, poignance, pathos, haunting melody."

F. EXP ANATIONS OF DIFFICULT PASSAGES

Q. 33. Explain with reference to the context, the following passages, adding word-notes where necessary :—

1. It seemed as though I had surprised
And trespassed in a golden world
That should have passed while men still slept !
The joyful bird's the ship of gold,
The horses, kine, and sheep did seen
As they would vanish for a dream.

[*Early Morn, p.* 5.]

Expl. This stanza occurs in Davies' *Early Morn.* Here the poet is describing his feelings when he came out for a walk early in the morning. The whole world appeared to be so beautiful that the poet thought that it must all be a dream.

The poet heard joyful birds singing. He saw the golden sun rising in the sky like a ship of gold. He saw horses, kine and sheep in green fields. They formed such a fine picture of beauty and purity that the poet felt like a trespasser. No man was abroad except himself. And he had no right to disturb the solemnity and purity of that early morning air. No man should come upon such a scene. It is too beautiful to be true. The poet fancies that it may all be a dream, and would soon vanish.

2. For, Day, my holiday, if thou ill-usest
Me, who am only Pippa—old years sorrow,
Cast off last night, will come again to morrow ;
Whereas, if thou prove gentle, I shall borrow
Sufficient strength of thee for new year's sorrow.

[*Pippa's holiday, p.* 8.]

Expl. These are the concluding lines in Browning's poem *Pippa's Holiday.* Pippa, a poor working girl, has a holiday. She wants to make the most of her holiday—to enjoy it to the full. She is not like the rich who have holidays all the year round.

Her holiday means so much to poor Pippa. If she can enjoy herself on this day, she wi'l gather fresh strength and hope to face the sorrows and cares of the new year. But if the day proves joyless then she will not be able to forget her last year's cares, nor will she be able to face the trials and worries of the new year. So, her holiday must be well-spent. Pippa addresses her holiday, and talks to it as to a friend.

Pippa. She is a little silk-weaver in the mountain town of Asolo in Italy. We find her songs in Broning's play, *Pippa Passes*. Her songs affect four different groups of people in the town in strange ways. They turn from evil to good But Pippa knows nothing about it.

*3. Like the bee that now is blown
Honey-heavy on my hand,
From the toppling tansy-throne
In the green tempestuous land—
I'm in clover now, nor know
Who made honey long ago.

[*Forefathers*, *p. 18.*]

Expl. This stanza occurs in Edmund Blunden's *Forefathers*. The poet says that he can still see the handiwork of his forefathers, that he knows that he owes much to them. Yet the poet does not know who his forefathers actually were. They lived, worked and died, enriching the coming generations with their work. The poet expresses this idea by means of a simile.

As the poet stands in the meadow a bee is thrown on his hand by the force of the wind from its seat on the flowers of the tansy plant which is swinging in the gale. The sight of the bee gives the poet his idea. This bee was gathering honey Now just as the bee, humming from flower to flower was gathering honey deposited by its ancestors, does not know anything about them, so the poet does not know anything about his forefathers to whom he owes his present abundance. The generations which came later are benefited by the work of their ancestors, though they may not know anything about them.

The green tempestuous land. The land covered with green grass which is swayed by the gales in spring.

I'm in clover now. "Clover" is a kind of plant affording rich pasturage. "To be in clover" is idiomatic for "to be in abundance."

4. And—dark militia of the southern shore,
Old fragrant friends preserve me the last lines
Of that long saga which you sang me, pines,
When, lonely boy, beneath the chosen tree
I listened, with my eyes upon the sea.
O traitor pines, you sang what life has found
The falsest of fair tales. [*Brumana, p. 22.*]

Expl. These lines are taken from Flecker's poem *Brumana.* The poet is in a foreign land, and he is yearning for the meadows and pine-forests of England.

Addressing the pines on the southern shore of England, the poet says that they must save up for him the last part of the story which they told him in his boyhood. At that time the poet would wander about among the pines and listen to their voice. The pines in those days told the poet a romantic story of larger seas and brighter shores. They filled his heart with yearning for the far-off beauties of the world. But now that the poet is in a foreign land, he has discovered that he loves England more than the foreign countries in which he has travelled. He knows now that there is nothing really romantic in the world. He knows that those romantic visions of childhood can never be realized. So the poet calls the pines "traitors." They told him a false story however pleasant it may appear to be. Yet the poet wants to listen to this false yet romantic story again, when he returns to England.

Dark militia of the southern shore. The old pine trees which grow along the southern shore of England, look like sentinels of the sea-shore with their dark foliage and tall, stately trunks. During the Napoleonic Wars the southern shores of England were guarded day and night by militia men.

Old fragrant friends. Old pine trees which are fragrant. The poet loved them in his boyhood.

Preserve me. Preserve for me.

That long saga. A saga is a prose-tale dealing with some fabulous or historical hero of Iceland. Here it simply means an attractive and enthralling story. The poet listened to this stoy in his boyhood. The pines used to murmur to his ear of distant seas and lands and fill his heart with romantic longings.

5. We only toil, who are the first of things,
And make perpetual moan,
Still from one sorrow to another thrown
Nor ever fold our wings,
And cease from wanderings,
Nor steep our brows in slumber's holy balm ;
Nor hearken what the inner spirit sings,
"There is no joy but calm !"
Why should we only toil, the roof and crown of things ?

[*The Lotos-Eaters, p 34.*]

Expl. These lines occur in Tennyson's *Lotos-Eaters.* The mariners of Ulysses who have tasted of the Lotos, do not want to go back to their ship any more. They do not find any more charm in work and adventure.

The followers of Ulysses here give their argument against a life of toil and adventure In nature everything appears to be at rest. It is only men who toil and make themselves unhappy thereby. Man's life is a ceaseless suffering, from one sorrow man passes to another sorrow. If man would only realize that true joy in life lies in calm and peace, he would not make himself unhappy by perpetual work and striving. Man is supposed to be the highest of all the creatures of God. Yet it is man who spoils his rest and peace by work. Man must not work. He should try to realize the deep peace of inaction.

Slumber's holy balm. "Sleep is considered holy because from its innocence, harmlessness, and healing power, it should be looked on as sacred. Shakespeare calls sleep 'balm of hurt minds' and 'innocent' in *Macbeth.*"

There is no joy but calm. Some commentators interpret this "calm" as the Buddhist ideal of *Nirvana.* But this is only an error. "Calm" here means nothing more than the peace that comes to all those who rest from work, and have no worries and cares.

6. To muse and brood and live again in memory,
With those old faces of our infancy
Heaped over with a mound of grass, [brass.
Two handfuls of white dust shut in an urn of
[*The Lotos-Eaters, p. 36.*]

Expl. These lines occur in Tennyson's *Lotos-Eaters* The followers of Ulysses who have tasted the Lotos fruit, are here describing an ideal existence in the Lotos-land. They do not want to go back to the ship or to return home.

They think that it will be very enjoyable if they live in the Lotos-land for ever. They should muse and brood over the memories of the past, without caring to return home. They should recall those near and dear ones whom they knew in their infancy, and who are now dead. Now their ashes have been preserved in urns of brass which have been buried under mounds of earth. This has been the end of the friends of their childhood. Brooding over their memory, the Lotos-eaters will live again the days of their infancy. Thus will they derive a good deal of joy. A life of memories would be more enjoyable than a life of action.

Two handfuls . . . urn of brass. The old Greeks used to burn their dead and preserve the ashes of the dead in cinerary urns. The kings and nobles used urns of gold for their relations. Common people used urns of brass.

*7. Let us swear an oath, and keep it with an equal
[mind
In the hollow Lotos-land to live and lie reclined
On the hills like gods together, careless of man-
[kind.
[*The Lotos Eaters, p. 37.*]

Expl. These lines occur in the last stanza of Tennyson's *Lotos-Eaters.* Here the followers of Ulysses express their determination not to go home but to live in the Lotos-land for ever.

The followers of Ulysses have the vision of an ideal life in the Lotos-Land. They decide that they should never go back to their daily life where sorrows and cares are waiting for them. They want to swear an oath that they should remain in the Lotos-land for ever. They will live on the hills of the Lotos land like the gods dwelling on Mt. Olympus. They will not at all care for the concerns of mankind, as the gods are utterly indifferent to the lot of man. Thus will the Lotos-eaters enjoy the happiness of the gods.

An equal mind. A sedate or unchanging determination.

The hollow Lotos-land. The Lotos-land which is full of valleys.

Like gods together . . . mankind—This was the Epicurean notion of the gods. Lucretius, the Roman philosopher, expressed a similar doctrine in *De Rerum Natura.* The Epicureans held that the gods only cared for their happiness and were utterly heedless of man and his woes.

*8. But they smile, they find a music centred in a doleful song
Steaming up a lamentation and an ancient tale of wrong
Like a tale of little meaning tho' the words are strong.
[*The Lotos-Eaters, p. 38.*]

Expl. These lines occur in the concluding stanza of Tennyson's *Lotos-Eaters.* Here the followers of Ulysses are describing the life of the gods on Mt. Olympus.

The gods, in their view, are utterly indifferent to the sorrows and cares of mankind. When men suffer and lament, the gods enjoy the spectacle. Men are continually complaining against the gods. Men say that the gods do not listen to their prayers or come to their

help when men are in danger and trouble. When the gods hear this old complaint of men, they do not heed it. The gods do not care even when men lift up their voice in protest against the gods. Ever since the beginning of creation men have been treated in this way by the pitiless gods. Nothing can be gained by praying to the gods.

In these lines we find the Lucretian theory of the gods. Lucretius, the Roman philosopher, in his *De Rerum Natura*, depicted the gods as indifferent to the lot of men. The Epicureans held a similar view.

9. Till they perish and they suffer—some, 'tis whispered—down in hell
Suffer endless anguish, others in Elysian Valleys dwell,
Resting weary limbs at last on beds of asphodel.
[*The Lotos-Eaters, p. 38.*]

Expl. These lines occur in the concluding stanza of Tennyson's *Lotos-Eaters.* The followers of Ulysses —who do not wish to return to their old life any more— draw a gloomy picture of human life in these words.

Men are unhappy. They had to toil very hard to meet their daily needs. They suffer, and then they die. It is not known what happens after their death. It is said that the sinful men go to hell and suffer endless tortures there. It is also said that some men go to heaven and enjoy a blessful existence there. They rest tired limbs on beds of asphodel in heaven. But nothing is definitely known. The idea of heaven or hell may be just a myth. Why should man then toil and make himself unhappy in this life when his future is so uncertain ?

In Elysian Valleys . . . . asphodel—Elysium is the Greek heaven. It is described by Homer in *Odyssey*. iv. The heroes and virtuous men went to Elysium. The asphodel is a plant of the lily species.

10. O for a draught of vintage that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and provencal scng, and sunburnt mirth,
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With headed bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim.
[*Ode to a Nightingale, p. 39.*]

Expl. This stanza occurs in Keats' *Ode to a Nightingale*. Listening to the happy song of the nightingale, the poet is strangely moved. He wants to leave the world altogether and go away unseen into the ideal world of beauty where the nightingale is singing. He wants to effect this escape through the power of wine.

The wine that will enable the poet to leave the world of sorrow and pain, must be a magical kind of wine indeed. It must be very old—being kept in a cellar for many centuries. It should taste of the ancient times when Flora, the Goddess of Spring, was worshipped in the countryside by the old Romans. It should also taste of the Middle Ages when the trouabdours sang in Provence and there was dancing in the sun. The beaker should be full of the passion and poetry of the South. It should contain the inspiring purple water of Hippocrene, the fountain of the Muses. The poet, by drinking that wine would leave the world unseen, and fade away with the nightingale to the dim, ideal world of beauty.

Flora. The goddess of flowers and spring of the early Romans.

The country green. Where Flora was worshipped by the villagers.

Provencal song. In the Middle Ages, Provence was the home of the troubadours, a class of love poets, who had tremendous influence on the idealism and art of Europe in those days.

Sunburnt Mirth. Merriment in sunshine, in the open. All men and women joining in such revels in the open air get sun-burnt.

The Warm South. The southern countries like Italy and Provence and Greece. are not only warmer, they are also inhabited by races who are more passionate and poetical than the Northern races.

The Blushful Hippocrene. The purple water of Hippocrene, a fountain on Mt. Helicon in Bocotia. sacred to the Muses. It rose from the ground when struck by the hoof of Pegasus The poet imagines that the water of this fountain will inspire him like old wine.

*11. Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last grey hairs
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs;
Where Beauty cannot keep her lustrous eyes,
Or need Love pine at them beyond to-morrow.
[*Ode to a Nightingale, p. 39.*]

Expl. This stanza occurs in Keats's poem, *Ode to a Nightingale.* The poet is charmed to listen to the happy song of the nightingale. He wants to drink a cup of magical wine so that he may fade away into the dim forest along with the nightingale.

The poet is burdened so much with the sorrows and cares of life that he wants to forget them totally. The happy bird nigntingale does not know the woeful story of human life. Here men are continually suffering. They are worn out with the pain and troubles of life. Here old men are attacked with palsy, and even the young are touched with decay and death. When a man thinks of life he becomes full of sorrows and despair Even a

beautiful maiden cannot remain attractive all the time. A young lover cannot remain devoted in his love for long. So pitiful and tragic is the life of man. The poet naturally wishes to escape from this life altogether.

The Weariness, the fever and the fret. Weariness without rest, action without the peace of achievement—never was the curse of worldliness so analysed and expressed, in three words.

Where Youth . . . . dies. Most probably Keats was thinking of the recent death of his own brother, Thomas Keats. Tom had been suffering from consumption for a long time before he died in December 1828. In May 1819 this ode was composed.

Leaden-eyed despairs. " Despairs " have been personified as beings with " leaden " or dull-coloured eyes. A man full of despair has dull, lack-lustre eyes.

New love. Fresh-born love, the love of a young man.

*12. Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings or Pœsy,
Though the dull brain perplexes and retards.
[*Ode to a Nightingale, p. 40*].

Expl. These lines occur in Keats's *Ode to a Nightingale.* Listening to the happy song of the Nightingale, the poet desires to fly to the place where the bird is singing. At first he wants to effect this escape through the help of wine. But he soon changes his mind.

The poet says that he will fly to the nightingale not with the help of wine, but with the help of poetic imagination. Pœsy is no less powerful than wine in making us momentarily forget the cares and toils of life. Pœsy takes us to the ideal world of imagination where the nightingale is ever happily singing Where the sorrows and cares of the world do not enter. Though the dull intellect of the poet perplexes the poet and hampers progress, yet his imagination will transport him to the ideal region of beauty.

Bacchus and his pards. Bacchus is the Greek God of Wine. His chariot is drawn by leopards. Keats is thinking of the famous picture of the procession of Bacchus by Titian.

13. Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Expl. This stanza occurs in Keats's *Ode to a Nightingale.* The poet wishes to die while listening to the ecstatic song of the nightingale. The thought of his own death makes the poet realize that the nightingale is an immortal bird. Here the poet identifies the nightingale with the spirit of Romance. It is not touched with decay as men are.

The nightingale or the spirit of Romance is singing to-day to the enchanted ears of the care-worn and unhappy poet. It is beguiling his sorrow. In the same way, in the old days, it sang to kings and rustics and soothed their cares. Romance consoles us with the vision of a beautiful world in the midst of our sorrow. It provides us with an escape, - however momentary, from the grim world of reality. Ruth, when she was so desolate, was perhaps soothed by the song of the nightingale in the corn-field of Boaz. She imagined a happiness that she did not get in her real life, and was thus consoled. The voice of the nightingale has a magical power. It has opened many times magic casements in the enchanted castles in faery lands. Perhaps some captive lady heard this voice in the castle where she was kept a prisoner, and opened her casement to look for her lover coming

across the seas. This voice was the voice of hope and happiness to her. It had a magical power to soothe her cares and pains.

Immortal Bird. Various interpretations of this phrase has been given. Some critics think that Keats was thinking of the nightingale species, not of any individual nightingale. Others think that Keats was thinking of the song of the bird, not of the bird itself. Probably by the nightingale Keats meant the deathless voice of Romance consoling the sorrow-laden hearts of men and women in all ages.

No hungry generations . . . . down. This line gives a vivid picture of the pitiless struggle for existence that is man's life on earth. It is "Dantesque in its weird vigour —a touch of the highest genius, bringing before us visions of many terrible things, and chiefly of the multitudinous keen and cruel faces awful in the relentless oppressiveness of their onset upon the sensitive among men than anything in the mighty visions of damnation and detestableness seen five hundred years ago in Italy." (In Dante's *Inferno*).

Ruth—She was a Moabite woman whose story is told in the Bible. After the death of her husband she did not return to her parents. She stayed with her mother-in-law Naomi, and the two came to Bethlehem. There Ruth became a gleaner in the fields of Boaz, a rich relative of Naomi. She attracted the notice of Boaz who ultimately married her. The picture that Keats has drawn of Ruth is entirely imaginary.

Alien corn. Corn-fields of Boaz who was a stranger (not a Moabite like Ruth), this is a very expressive phrase.

Magic casements . . . . forlorn **Note.**—" The essence of all romance is concentrated in the epithets of these lines; when we say that poetry is an incantation it is of such as these that we are thinking. The master-magic is in the word *forlorn*, which means lost, and suggests the dim memories of which we have at moments a vague consciousness as of an infinite past, of times when we looked out

not from sashed windows but from casements, when life was a more adventurous and a more exciting thing. And then all that is lost and we are conscious of that single-self which is our present humdrum existence."

—(*Lamborn*).

14. O thou, that dear and happy Isle,
The garden of the world erewhile,
Thou Paradise of the four seas,
Which Heaven planted us to please,
But, to exclude the world, did guard
With wat'ry if not flaming sword ;
What luckless apple did we taste
To make us mortal and thee waste !

(*A Garden, p. 42.*)

Expl. These lines are taken from Andrew Marvell's poem, *A Garden*, written after the Civil Wars in England between the King and the Parliament. In the Civil Wars many parts of England were laid waste and people died.

The poet is musing in his garden. He describes the beautiful flowers in the garden. He thinks of England as a beautiful garden, as beautiful and well protected as the Garden of Eden. England is the most beautiful country on earth protected by the waters of the sea on all sides. No power on earth could invade England. But it is a pity that Englishmen quarrelled among themselves, killed one another and laid England waste.

Thou Paradise . . . . seas. England was as beautiful as the Garden of Eden.

To exclude the world. In order that foreign powers might not invade England.

With wat'ry if not flaming sword. England is protected on all sides by the waters of the sea, just as the Garden of Eden was protected by a flaming sword. The reference here is to the Biblical story that, after the expulsion of Adam and Eve from the Garden of Eden, a flaming sword protected the garden day and night so that Adam and Eve could not re-enter it.

What luckless apple. The reference here is to the forbidden fruit of the Genesis. God asked Adam and Eve not to taste the fruit of Tree of Knowledge in the Garden of Eden. But, being tempted by Satan, they ate this fruit. For this they were expelled from the Garden of Eden, and sin, sorrow and death came into the world. The poet is here thinking of the Civil Wars. They were the luckless apple that the people of England had tasted.

15. On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome.

[*To Helen. p. 46.*]

Expl. This stanza occurs in E. A. Poe's poem, *To Helen.* Here the poet is paying a tribute to the beauty of Helen, the famous Greek queen. Her beauty has a tremendous significance for the poet.

The poet is not hear thinking merely of the legendary Helen, that luckless queen of Old Greece for whom the Greeks and the Trojan's fought for ten long years before the walls of Troy. In the poet's eyes Helen appears to be symbolical of the best and most characteristic features of the classical times, of the cult of beauty and grace in Greek life, and of the cult of power and grandeur in Roman life. Through her the poet comes to understand the spirit of the old times.

On desperate seas . . . . roam. The poet roamed far and wide in search of something that would enable him to understand the spirit of the old times.

Hyacinth hair. Hair of the dusky colour of the hyacinth flower.

Classic face. Face in keeping with the classical (Greek and Roman) standard of grace and beauty.

***16**. When the stars threw down their spears,
And water'd heaven with their tears,
Did He smile His work to see ?
Did He who made the lamb make thee?

[*The Tiger, p. 55.*]

Expl. This stanza occurs in Blake's poem, *The Tiger*. The poet is here describing the creation of the tiger.

The tiger is a dreadful animal. It kills the innocent creatures of God. At the creation of the tiger, there was commotion in Heaven. The stars who guard the universe were mortified. They were full of despair when they saw the dreadful beast. They threw down their spears. They knew that they could not guard the world any more. They wept in pity for all the innocent creatures who would be the victims of the tiger. The poet wonders if at that time God, Who created the tiger liked His creation. Was He not full of misgiving ? How could God Who had created the innocent lamb create the ferocious and evil beast, the tiger ? The poet does not understand how this could be possible.

17. He made the comical ones in case the minds of men
Should stiffen and become
Dull, humourless, and glum,
And so forgetful of their Maker be
As to take even themselves—quite *seriously*.
Caterpillars and cats are lively and excellent puns :
All God's jokes are good—even the practical ones !

Expl. These lines occur in Harvey's *Ducks*. In these lines the poet explains why God created the comical creatures, ducks. After making the great things God made the little things. After that God turned his attention to the comical things.

God made the comical things with a good end in view. He wanted to keep up in men a lively sense of humour. He did not want that the minds of men should grow stiff, and that men should attach great importance to themselves. God wanted men to remember their Maker always, and to realize their own insignificance. When the sense of humour is lost men think no end of themselves. That is why God made the comical things. Looking at these things men realize that they too are highly comical creatures. Thus they keep sane and humble. All the

jokes of God are excellent. Thus cats and caterpillars, though they begin with the same sound, are entirely different. This is an instance of the joke of God. Usually we do not like practical jokes. But even the practical jokes of God are good.

18. Drive my dead thoughts over the universe.
Like wither'd leaves, to quicken a new birth ;
And by the incantation of this verse,
Scatter, as from an extinguished hearth
Ashes and sparks, my words among mankind !
Be through my lips to unawaken'd earth
The trumpet of a prophecy ! O Wind
If winter comes, can spring be far behind ?
[*West Wind, p 80*]

Expl. These are the concluding lines of Shelley's *Ode to the West Wind.* The poet desires to identify himself completely with the West Wind.

Shelley wants that like the dead leaves of Autumn, all his thoughts—so long neglected and scorned – should be scattered by the West Wind all over the universe. Just as the dead leaves buried underground preserve the " winged seeds " which sprout in spring, so the dead thoughts of the poet would bring into existence a new order of things, they would make the world a better place. Only the mighty West Wind can carry the words of the poet to the ears of men who have not, so far, paid any heed to them. The West Wind should utter a prophecy through the poet, the prophecy of a bright and better order of things. There may be the gloom of winter to-day, but spring will soon be coming. To-day there may be sorrow and despair, but men will soon live better lives. These lines express powerfully Shelley's prophetic passion.

19. Her lips were red, her looks were free,
Her locks were yellow as gold :
Her skin was as white as leprosy,
The nightmare Life-in-Death was she,
Who thicks man's blood with cold.
[*Rime of the Ancient Mariner, p. 97*]

Expl. This stanza is taken from Coleridge's *Rime of the Ancient Mariner.* Here the mariner describes the terrible vision of the spectre-ship. On board the spectre-ship there were two terrible forms—one a skeleton, and the other a woman. The old mariner understood that the woman was no other than Life-in-Death, the mate of Death.

Life-in-Death had a loathsome and fearful appearance. She had red lips, wild locks, yellow locks, and leprous skin. She gives man pain and torture that make man's life as painful as death. She gives man the state of life in death, so that man cannot die, and yet has to suffer the agony of death daily. She is as peaceful as a nightmare, and makes the blood of man thick with fear. The mariner had the curse of life-in-death, whereas his friends had the curse of death.

20. The souls did from their bodies fly—
They fled to bliss or woe!
And every soul, it pass'd me by
Like the whizz of my crossbow.
[*Rime of the Ancient Mariner, p. 98.*]

Expl. This stanza occurs in Coleridge's *Rime of the Ancient Mariner.* The mariner's penance has begun. Before the worst tortures began, the two hundred other sailors in the ship died one by one. The mariner is describing their death.

These sailors died one by one. Perhaps they went to heaven, or perhaps they went to hell. There was no knowing where they went. The mariner, who was so much moved, thought that the souls left their bodies making a whizzing sound. This sound resembled the sound made by the crossbow of the mariner when he shot the innocent albatross. In other words, every death on board the ship reminded the mariner of his great sin, the sin of killing an innocent creature of God. It was due to that sin that the men were dying.

21. Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin [fades
For ever and for ever when I move.
[*Ulysses, p. 133.*]

Expl. These lines occur in Tennyson's *Ulysses*. Here Ulysses the Old Greek adventurer, is the speaker. Tennyson has idealized the character of Ulysses. He is described as a great lover of knowledge. Ulysses is here explaining his insatiable craving for knowledge.

Ulysses had led an eventful life. He has suffered, enjoyed and learnt much. Yet all his experiences have not been able to satisfy him. They have only excited his desire for greater knowledge. He compares his past experiences to an arch through which gleams the unexpected world of knowledge. The more he wants to know, the more endless does the kingdom of knowledge appear to be. That is why Ulysses cannot be satisfied with what he has learnt so far. All that he has experienced so far, simply enhances the alluring vision of the unexplored kingdoms of thought and knowledge.

As Prof. Hales points out, Tennyson's Ulysses is, in fact, an embodiment of the modern "passion for knowledge for the exploration of its limitless fields, for the annexation of new kingdoms of science and thought.

***22.** Thus I entered, and thus I go!
In triumphs, people had dropped down dead.
" Paid by the world, what dost thou owe
Me ? "—God might question : now, instead,
'Tis God shall repay : I am safer so.
[*The Patriot, p. 132.*]

Expl. This stanza occurs in Browning's poem, *The Patriot*. Just a year ago the patriot was the national hero. The people would have done anything for him. They gave him all the power in the state. But to-day after a year of selfless work for the good of the people, he has completely lost his popularity. Nay, the people have decided to hang him for a traitor. He is being led to

the scaffold with his hands tied to his back. There is no one to cheer him now.

The patriot finds great consolation in this state of things. It is much better than worldly success. Many successful men have died in their moments of triumph. The patriot is dying in his failure. But if he had succeeded, if his fellowmen had rewarded him, his case would have been worse with God. God would have asked him strictly about his work on earth. Work which wins popularity is seldom godly. God does not like that kind of work. Now, for doing godly deeds, the patriot is being punished by men. So God will compensate his loss and reward him. He is more secure now.

Browning held the view that the losses and failures in this life are compensated for in Heaven. Here, we have only broken arcs, it is only in Heaven that there is the "perfect round."

***23.** Thou wert a figure strange enough, good lack !
To make wiseacredom, both high and low,
Rub purblind eyes, and (having watched thee go)
Despatch its Dogberrys upon thy track.
[*Don Quixote, p 133.*]

Expl. These lines occur in Dobson's sonnet, *Don Quixote.* Don Quixote was an old knight of La Mancha. His adventures are described by Cervantes. Mounted on an old mare, clad in armour of pasteboard, Don Quixote set about reforming the world according to the fine chivalric ideals. Don Quixote was an idealist, though he did not have any practical sense.

To the foolish men and women of his age, Don Quixote presented a ridiculous sight indeed. They could not understand the finer qualities of the Don. They only saw in him an absurd and deluded old man. They noted his laughable traits, and missed his lofty idealism. And they in their foolishness, sought to make fun of him.

Wiseacredom. The whole population of sententious fools, the ordinary men and women of the world who regard themselves as wise.

Rub purblind eyes. Their eyes were half-blind, they could not see the truth clearly. At the sight of the strange figure of Don Quixote they rubbed their eyes to make sure if what they were seeing was real or not. They were very much surprised.

Despatch . . . upon thy track. Dogberry is a foolish, self-important and sententious watchman in Shakespeare's *Much Ado About Nothing* He thinks that he understands things much better than others. There are many sententious fools in this world who are like so many Dogberrys. Such men can hardly appreciate the lofty idealism of Don Quixote. They can only make fun of him in their foolish, thick-skulled fashion.

* **24.** Alas, poor knight ! Alas, poor soul possest !
Yet would to-day, when courtesy grows chill,
And life's fine loyalties are turned to jest,
Some fire of thine might burn within us still !
Ah, would but one might lay his lance at rest,
And charge in earnest, were it but a mill.
[*Don Quixote, p. 133.*

Expl. These are the concluding lines of Dobson's poem, *Don Quixote.* Dobson pities Don Quixote, the old knight of La Mancha. Inspired as he was by a lofty idealism, Don Quixote had to suffer much. Yet the poet wishes that the spirit of Don Quixote should live within modern men.

Modern men no longer practice courtesy. They laugh at the finer loyalties, at the finaer ideals and aspirations of life. So if the spirit of Don Quixote animates one single bosom, it would be something inspiring. If a modern man attacks even an imaginary evil with the fervour of the Don, that would ennoble modern life.

Were it . . . mill. Cervantes describes how Don Quixote once charged a windmill thinking it to be a giant.

25. A loftier Argo cleaves the main,
Fraught with a later prize ;
Another Orpheus sings again,
And loves, and weeps, and dies.
A new Ulysses leaves once more
Calypso for his native shore.
[*The World's Great Age, p. 158.*]

Expl. This stanza is taken from Shelley's *The World's Great Age Begins Anew.* Shelley finds in the liberation of Greece from tne Turkish yoke, a great occasion for rejoicing. It seems to promise a brighter future for Greece, and for mankind. The achievements of the mythological past will be far surpassed by their achievements in future.

The adventure of the Argonauts led by Jason was a glorious adventure indeed. The songs of Orpheus and his devotion to his wife Eurvdice were beautiful things. Ulysses, the Greek hero, while he left the beautiful sea-nymph Calypso for his rugged native land, performed an act worthy of emulation. But similar and yet more glorious achievements will take place, now that Greece is free again.

Argo cleaves . . . . . prize. The reference is to the adventure of Jason and his followers. Jason was the son of Aeson. king of Iolchos. His uncle Pelias usurped his father's throne. Jason was brought up by Cheiron the centaur. When he attained his youth, Jason demanded of Pelias the restoration of his kingdom. Pelias promised to give back his kingdom if Jason would go to Colchis to recover the mysterious Golden Fleece. Jason and his friends sailed in the *Argo*, their ship, and accomplished the recovery of the Golden Fleece with the aid of Medea, the princess of Colchis' The "prize" that Shelley speaks of is the Golden Fleece.

Orpheus . . . . lies. Orpheus was the son of the Muse Calliope. He could play on his lyre with great skill. Even the wild beasts, rocks and trees came to listen to him. Orpheus passionately loved his wife Eurydice. When she died, Orpheus went to Hades to bring her back. He

pleased Pluto with his songs and music. Pluto promised to restore Eurydice to him if he did not look back at her until he had emerged from Hades. Unfortunately, the impatient lover looked back and Eurydice had to go back to Hades. Orpheus became very melancholy. The Thracian women tore him to pieces for neglecting them by his coldness.

Ulysses . . . shore. Calypso was one of the daughters of Oceanus, the god of the sea. This nymph reigned in the island of Ogygia. Ulysses took shelter in this island when he was ship-wrecked on his way home. Calypso loved him and promised him immortality if he would stay with her. But Ulysses refused to do so. He had to stay at Ogygia for seven years. After that, he was allowed to depart for his native land.

26. O, write no more the tale of Troy,
If earth Death's scroll must be !
Nor mix with Laian rage the joy
Which dawns upon the free :
Although a subtler sphinx renew
Riddles of death Thebes never knew.
[*The World's Great Age, p. 158*]

Expl This stanza occurs in Shelley's poem, *The World's Great Age Begins Anew.* After the liberation of Greece from the Turkish yoke, a new era begins. It is the era of peace, joy, purity and idealism. Shelley is here describing this wonderful era. Though modern Greece should surpass old Greece in deeds of valour and sacrifice, the wars and evil passions of the past should not be renewed.

The Trojan War was a cruel and long-continued tragedy. There should not be any more wars of this type. Though men on earth must die, they should not die in bloody wars. The free Greeks of the future should have only pure and unalloyed pleasures. They must not crave for the kind of lustful pleasure that is associated with the name of Lais, the Sicilian courtesan. The mysterious

riddles of the Sphinx may be renewed, that is to say, there should not be any end to the mysteries of life. These mysteries may be more difficult to explain than the riddles of the Sphinx of Thebes.

The Tale of Troy. The Greeks and the Trojans fought for ten long years before the walls of Troy. Paris, a Trojan prince, carried away Helen, a Greek princess. This led to the Trojan War. At last Troy was burnt down by the Greeks.

If earth . . . . must be. If men on earth must die.

Laian rage—Lais was a celebrated Sicilian courtesan who was carried to Greece at the time of the Athenian expedition to Sicily. She lived at Corinth. She attracted many persons of eminence by her charms. "Laian rage" means the lust or passion provoked by Lais.

Sphinx . . . Thebes knew. In Greek legend, the Sphinx is a monster with the head and breasts of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion, and a human voice. It frequented the neighbourhood of Thebes and propounded riddles. The Sphinx devoured the inhabitants of Thebes if they were unable to explain the riddles.—("Riddles of Death.")

27. Saturn and Love their long repose
Shall burst, more bright and good
Than all who fell, the One who rose,
Than many unsubdued :
Not gold, not blood, their altar dowers
But votive tears and symbol flowers.

[*The World's Great Age, p. 158.*]

Expl. This stanza is taken from Shelley's *The World's Great Age Begins Anew.* Here Shelley predicts the coming of the Golden Age.

It is the practice with the poets and philosophers to place the Golden Age—the reign of Saturn—in the past. Shelley places the Golden Age in the future. Now that Greece is free, another Golden Age is coming. It will be brighter than the one before, more glorious than every-

thing so far known. In the Golden Age Saturn would come hand in hand with the Spirit of Love. For there will be the reign of Love. This reign will be more glorious than the brief reign of many who perished in noble causes, more glorious even than the reign of Jesus Christ, or that of many heroes who were not subdued by their destiny. During this glorious reign the power of gold will achieve nothing. Nor will the sword wield any power. Only humble prayers and faith will sway the hearts of men.

Saturn and Love . . . burst. So long Saturn and the Spirit of Love have not influenced the hearts of men. They were reposing, so to say. The Romans believed that Saturn reigned before Jupiter. Saturn's reign was the Golden Age of the world. Shelley who thought so highly of the glorious powers of Love, has united Saturn with Love.

One who rose. The reference here is, most probably to Jesus Christ, the founder of Christianity. Shelley had a great admiration for Jesus, though he hated the typical Christians.

Votive . . . flowers. Tears of humble faith shed by worshippers, and flowers offered by them symbolical of their faith.

28. Sometime let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelop's line,
Or the tale of Troy divine,
Or what (though rare) of later age
Ennboled hath the buskin'd stage

[*The Pleasures of Malancholy, p. 168.*]

Expl. These lines are taken from Milton's *Pleasures of Malancholy.* Here the pensive man is describing his midnight studies.

After studying the philosophers, the pensive man would study classical and modern tragedies. A man of his temper would not like to read comedies. He would study the tragedies of Aeschylus, Sophocles and Euripides dealing with the fortunes of the royal lines of Thebes or Pelops,

or with the Trojan War. He would also like to read good tragedies of the modern times, though he believes that such works are rare

Gorgeous Tragedy. Tragedy is a noble form of art dealing as it does with the destinies of kings and emperors.

In sceptred pall. In royal robes. "Both the pall and sceptre were insignia of royalty, and in ancient Greek tragedies the kings and queens wore a sleeved tunic falling to the feet, and over this a shawl-like garment, called by the Romans *palla*."

Thebes. There are many Greek tragedies dealing with the royal family of Thebes. Aeschylus's *Seven Against Thebes*, Sophocles's *Antigone* and *Oedipus*, and Euripides's *Bacchæ*, all deal with this theme.

Pelops' line. "Pelops (from whom the Peloponnesus is said to have derived its name) was the father of Atreus and great grand-father of Agamemnon : his name was so celebrated that it was constantly used by the poets in connection with his descendants and the cities they inhabited. Aeschylus and Sophocles dealt with the House of Atreus.

Tale of Troy divine. The story of the ten years war between the Greeks and the Trojans. It is called "divine," because many gods and goddesses had much to do with this war. Sophocles and Aeschylus have dealt with many episodes of the Trojan War in their plays.

Buskin'd stage. The tragic drama. "Buskin was a high-heeled boot worn by Greek tragic actors in order to add to their stature, and so to their dignity."

29. His sermon never said or show'd
    That Earth is foul, that Heaven is gracious,
  Without refreshment on the road
    From Jerome, or from Athanasius.

[*The Vicar, p. 177.*]

Expl. These lines are taken from Praed's poem, *The Vicar*. The poet is here describing the sermons of the Vicar.

The Vicar's sermons were like the sermons of other clergyman, in so far as the Vicar tried to prove that the Earth is full of evil and sin, and that God is full of mercy. But the Vicar was a learned man too He would never try to prove these points without some reference to the early fathers of the Christian Church, Jerome or Athanasius.

Jerome. Saint Jerome, an early Church father (C. 340 —420). He is well-known for his work in connection with the controversy over the Meletian schism.

Athanasius, (C. 276—37). A famous bishop of Alexandria in the reign of the Emperor Constantine. He was a vigorous opponent of the Arian heresy. He was much persecuted and repeatedly driven into exile.

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JULIUS CÆSAR

TEST QUESTIONS WITH ANSWERS

Q. 1. Contrast as specimens of oratory the spceches of Brutus and Antony.

Or

Explain the rhetorical devices by which Antony is able to set mischief afoot.

Or

Compare the speeches of Brutus and Antony to the mob. Point out their characteristics and try to account for the effects which each speech had on the mob.

Or

Contrast the characters of Brutus and Antony.

Ans. The speech of Brutus is cold, unnatural and enthusiastic. It is in prose and is brief and compendious. He speaks to the mob as if they were so many senators weighing carefully his words. He appeals to their reason which they do not possess. The result is that they so utterly misconceive his intentions that they shout for him to be another Caesar.

The speech of Antony, on the other hand, is in verse and it displays a complete mastery of every phase of human feeling. In fact it is a most successful sonata upon the instrument of the human emotions. Its object is to work up the passions of the audience, by first arousing their curiosity and then making them almost impatient to satisfy this curiosity. Brutus explains to the people that it was not anv deficiency in his love for Caesar, but the excess of his love for Rome that made him rise against Caesar. But having no intelligence the mob is so utterly insensible to the motives that actuated Brutus that they would reward

him by exalting him to the height of power, that in Caesar's case he had condemned as criminal. It is a case of " the King is dead, long live the King." Brutus does not realize that the people must have an idol to bow down before. They pay Brutus the same deference that was formerly paid to Caesar.

There is dignity in the speech of Brutus, there is in it also moral weight and lastly it has reasoning ; but for all these three elements it fails to produce its own effect. For a moral weight and dignity a mob has no time, and reasoning it fails to follow. Antony. on the other hand, appeals to the popular emotions entirely and Brutus' reliance on the reasonableness of his audience is naturally and completely falsified.

Brutus' speech lacks spontaniety. It is, no doubt, constructed according to the best rules—one phrase balanced against another, but the style is artificial and the rhetoric is emotionless. The people are impressed, but their feelings are untouched.

Antony's rhetorical devices.

Antony, on the other hand, begins by appealing to their feelings, and in no time demolishes the balanced structure of Brutus' reasoning. He has a difficult task to perform, for the mob whom he is addressing are all in favour of Brutus—they would not listen to anything said against him. It is by appealing to their old affection for Caesar, while carefully expressing admiration for Brutus, that he brings them into sympathy with himself. As soon as this is done he knows he has got his hearers thoroughly in hand and begins to give an ironical turn to his complimentary phrases. He takes the word " ambitious " from the speech of Brutus and his first object is to repete the contention that Caesar was ambitious. The arguments are none the best. But as he proceeds he uses the word " honourable" as applied to Brutus to test the feelings of the audience at each stage. The emphasis upon the word gradually changes from sincerity at the start to the bitterest irony Like Flavius, and Marullus, Antony knows that base men appreciate being rebuked, which serves to

test their feellings. Then he pauses to give his words time to work, throwing in a display of personal emotion, which always tells with a mob.

> O judgment ! thou art fled to brutish beasts,
> And men have lost their reason. Bear with me,
> My heart is in the coffin there with Cæsar,
> And I must pause till it come back to me.

This pause is cleverly employed by Antony to give the citizens time for reflection and an opportunity to express the change that their sentiments are undergoing.

In the second part of his speech Antony is sure of his audience and therefore drops the mask and suggests the idea of an outbreak, and appeals to their curiosity by producing Cæsar's will, but refusing to read it. Here he employs a cunning that breeds greater impatience in his audience. The people insist on his reading the will and Antony appeals to their cupidity by suggesting that they have all of them inherited something. His objection to reading the will are :

> It will inflame you, it will make you mad.
> 'Tis good you know not that you are his heirs.

Here by a common rhetorical device Antony, while professing to conceal a fact reveals it. He also disclaims all responsibility for the riot.

Very cleverly he fixes the attention of the audience on Cæsar's robe ond then on his body.

> Look you here
> Here is himself, marr'd, as you see, by traitors.

Saying these words, Antony tears off the mantle and reveals the body of Caesar. The mob is infuriated and shouting " revenge, fire, kill, slay," are running off before Antony has said all he wanted to say. Having thus evoked the desire to revenge Cæsar, Antony then returns to the idea of an outbreak, once more disclaiming any intention of causing one. In another moment the citizens are gone to burn the houses of the traitors and Antony says in self-satisfaction :

Now let it work. Mischief, thou are afoot,
Take thou what course thou wilt.

Thus with these devices the mob is won and the curtain that falls in the third act rises for a moment to display the populace tearing a man to pieces simply because he bears the same name as one of the conspirators.

Throughout his speech Antony's appeal is to feelings, and he is successful in it because first he himself manifests the feelings he wishes to excite, and then transmits them to the audience. His speech also proves the folly of attempting to give reason to an excited mob. Brutus had attempted to do this and the temporary effect produced by his reasoning was entirely swept away by Antony's impassioned appeal. From first to last Antony is an orator who seeks not to convince but to excite. He is not an academic debator like Brutus.

Q. 2. Criticise this statement on "Julius Caesar." "Caesar is not the hero of the piece, but Brutus."

"If Brutus is the hero of "Julius Caesar," Caesar is the subject of it." Discuss.

Ans. Brutus is the hero of the play and Cæsar, or rather Cæsarism is the subject of it. **Caesar is not the hero for the following reasons :—**

(1) The fact that the play is called *Julius Caesar* does not mean that the hero is Cæsar. In another play of Shakespeare, called *Cymbeline*, it is not Cymbeline who is the hero.

(2) Caesar appears only in three scenes and even there he is not the most impressive figure. Our interest is about equally divided between him and the conspirators. Nor does he command our respect as a hero should. He is very vain, arrogant, and pompous. The only aspect of him we see is Caesar, the spoilt child of victory. When he is lofty as in the scene of his murder, his loftiness is made to tell against him. As he boasts about his "true-fixed and resting quality," the blows of the conspirators strike him down and he falls beside the statue of Pompey

and the marble seems to gleam in cold triumph over his rival at last lying bleeding at its feet. Surely Shakespeare did not mean this person to be the hero of his play.

(3) Here a note of warning is necessary. So far as the play is concerned we have nothing to do with the historical greatness of the name and fame of Julius Caesar. Our business is only with the Julius Caesar of the play and he is cast into shade by Brutus all along the line.

Brutus is the hero of the play for the following reasons :—

(1) Brutus is the central figure in the play. He is an eminent person both in public as well as in nature. The conspirators feel that without him they have no chance of the success.

(2) It is his character which has given the whole play its characteristic tone. It is seen in the way in which he appreciates the issue at stake. Weak men sin by hiding from themselves what it is they do: Brutus is fully alive to the foulness of conspiracy at the moment when he is actually conspiring.

O conspiracy
Shamest thou to show thy dangerous brow by night;
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage.

This high tone he carries into the darkest scenes of the play.

(3) His influence is great with all those who are around him. Says Cassius:

O, he sits high in all the people's hearts:

His own thought, when he is at the point of death, is of the unfailing power with which he has swayed the hearts of all around him:

My heart doth joy that yet in all my life
I found no man but he was true to me.

(4) After one or two scenes only Brutus becomes the force and the ruling mind of the play. As soon as he has thrown in his lot with the conspiration, Cassius himself is swept along the current of Brutus' irresistable influence. Henceforward it is Brutus who stands out most prominently in the action of the play.

(5) He is definitely the moral hero of the play. When he saw the end of his life coming near he said:

> I shall have glory by this losing day
> More than Octavius and Mark Antony
> By this vile conquest shall attain unto.

He stands out in the play as morally superior to any other character to Shakespeare's.

Caesar is the subject of the play for the following reasons :—

(1) The centre of interest in the play is not Brutus but Caesar and the spirit of Caesarism.

(2) It is this spirit that the conspirators wanted to kill when they murdered Caesar.

> We are all up against the spirit of Caesar
> . . . .
> O, that we then could come by Caesar's spirit,
> And not dismember Caesar !

But unfortunately they found that the spirit of Caesar was strengthened rather than weakened by Caesar's death. Soon after the murder, Cicero has bitter reason to explain : "We have taken away the tyrant ; the tyranny survives." The ghost of Caesar appears twice to Brutus. Thus the influence of the dead Caesar is kept up : his name is mentioned no fewer than eighty-nine times after his assassination. This posthumous prolongation of Caesar's power is further impressed on us by the continuation of his bodily presence, as it were, in his avenger Mark Antony and still more in the person of his heir and successor—Octavius Caesar.

(3) It is this spirit of Caesar that turns the swords of the conspirators against themselves. Cassius makes the "good sword that ran through Caesar's bowels search his own bosom." As he prepares to run on his own sword Brutus urges the spirit of Caesar to be still :

> Caesar, now be still
> I killed not thee with half so good a will.

(4) This spirit of Caesarism had a great hold on the popular mind. When the people are very pleased with Brutus they went to make him a Caesar :

> Let him be Caesar
> Caesar's better parts
> Shall be crown'd in Brutus.

(5) Lastly even the conspirators acknowledge the triumph of Caesarism. Brutus explains over the dead body of Cassius :

> O Julius Caesar, thou art mighty yet
> Thy spirit walks abroad, and turns our swords
> Into our proper entrails.

The fact is that the play begins with the conspiracy against Caesar, it reaches its crisis in the murder of Caesar and ends with the victory of Caesar's spirit over the conspirators.

Q. 3. Describe the character of Julius Caesar, as portrayed in the play of that name. Do you consider this representation to be consistent with his real character ?

Or

"In this play Shakespeare does little justice to the character of the Julius Caesar of history ? Discuss.

Ans. The real Caesar.

The real Caesar was a mighty conqueror, a great ruler, always affable, courteous and a perfect master of social etiquette. On the day of his murder he went to the Senate House not as Shakespeare represents, to receive a crown nor for fear of ridicule if he stayed away, but with sublime indifference to whatever might befall.

Shakespeare's representation of him.

Shakespeare's representation of him does not conform to historical facts completely, but he does not depart from them to such an extent as critics seem to make out. We must remember that we see Julius Cæsar in the play mostly through the eyes of the conspirators whose judgment of him are necessarily warped by jealousy, malice, and selfish motives. And therefore these judgments cannot be accepted as sufficient description of Caesar's character. There is another aspect of Caesar which seems mostly to have been neglected by critics, as it was neglected by the conspirators. Shakespeare reveals this aspect to us through some of Caesar's own speeches and through the mouths of Brutus and Antony.

Why didn't Shakespeare follow history strictly ?

Shakespeare did not follow history strictly for the following reasons :—

1. Cæsar appears in the play at perhaps the least favourable moment in his career. He has just crushed his last enemy and stands on a height such as had never yet been attained by mortal man. At such a moment he may be excused if he gives rein to the frailties to which man is subject.

2. The exigencies of the plot require that his frailties should be made most of. Shakespeare had to provide Brutus, the hero, with some sort of justification for the crime. If he had painted Caesar exactly as he is in history, the audience would have revolted from his murder and Brutus would not have evoked from them sympathy in his own tragic end. In other words the play would have been a failure as a tragedy.

3. Lastly we must remember that in the play Shakespeare is not concerned with the whole life of Julius Caesar. He is representing the last phase of his life only. Now even from Plutarch's account of him, it is clear that at the end of his life Caesar showed signs of deterioration in mind and body. Shakespeare takes these physical and moral

defects, adds one more—deafness—to the list and makes dramatic capital out of them.

With these reservations being made we can now proceed to an examination of Caesar's character.

The master spirit of mankind.

Throughout the play Brutus regards him the foremost man of all the world and looks up to him as up to an ideal. Even when he is dicussing the plan to murder him he cannot help feeling the majesty and grandeur of the victim :

> Let's carve him as a dish fit for the Gods,
> Not hew him as a carcass fit for hounds.

Antony also regards him as noble. While alone with his corpse, when he has no need for fawning hyprocrisy he says :

> Thou art the ruins of the noblest man,
> That ever lived in the tide of times

The opinions of Brutus and Antony are sufficiently borne out by some of the speeches of Cæsar himself. They have a genuine ring and there is no arrogance or self-assertion in them. They breathe that heroic spirit which Cæsar had often shown in the battle-field. Take the two speeches beginning :

> Cowards die many times before their deaths,

or

> Danger knows full well
> That Cæsar is more dangerous than he.

These speeches are no mere boast. The man has seen and experienced the thrill of courage. Danger and he were born in the same hour and he was the elder of the two ; therefore he must not yield to the younger and weaker man. So often and so easily has he conquered danger that he has become confident. It may probably be said in the words of Shakespeare that his wisdom is consumed in confidence, but it cannot be denied that he had every reason to be confident.

He is firm.

With statesman like courtesy he views the conspirators but as soon as they fawningly beg him to recall Publius Cimber he shows imperial firmness.

> If thou dost bend and pray and fawn for him,
> I spurn thee like a cur out of my way.
> Know, Cæsar doth no wrong, nor without cause
> Will he be satisfied.

Most people in authority say that they will not relent or forgive, but Cæsar feels that he must first make clear the essential condition of such firmness—that he never does wrong. Having convinced himself that the banishment was just, Cæsar does not see any reason to reconsider that judgment.

He is not ambitious in so far as he did not want to become king.

The account of Cæsar's want of decision in accepting the crown is given by "the envious Cæsar" and therefore must be taken for what it is worth. Is there any reason to doubt that Cæsar is quite sincere in his refusal of the crown ? He is no fool after all : he knows he is all-powerful in Rome and realizes that the mere symbol of royalty would, in no way, add to his power or increase his prestige. He refuses it because he thinks it is unnecessary.

He is not superstitious.

It is Cassius who says of Cæsar that "he is superstitious grown of late." But Cassius is an unscrupulous person who frankly and openly admits that he will stop at nothing to further the end of the conspiracy. His testimony therefore cannot be relied upon. It is true that he asks Antony "to touch Calphurnia" at the Lupercalia, in order that she may thereafter bring forth children, and that he consults augurers and sooth-sayers, but in doing so he is merely conforming to the practice of the time. These facts do not prove him to be superstitious any more than saying "touch wood" makes us to be superstitious. He

listens to the dream of Calphurnia with apparent amusement, he calls the sooth-sayer a dreamer and lets him pass, tauntingly he tells him that the Ides of March are come but his warning not come true.

Had he been superstitious Cæsar would have saved himself. He had been warned both by man and nature : the augurers had formed no heart in the beast they had sacrificed : Calphurnia had dreamt that she saw his statue bleeding like a fountain with a hundred spouts ; still Cæsar brushed them aside as vain thoughts and went to the Capitol to meet his doom.

For the people of Rome a demi-ged.

There are many casual allusions in the play about his greatness and military genius. But for the people of Rome he is a demi-god. They regard him with reverential awe, for to them he had become a necessary institution. When he is dead they want somebody else to take his place, and with great irony want to fill his place by crowning Cæsar s better parts in Brutus. His greatness is further emphasised by his death when the whole sky is racked with storm, lions roam in the streets, the dead rise from their graves and the heavens themselves blaze forth his death.

Conclusion.

Thus it is obvious that Shakespeare was not inclined to, nor does he underrate the greatness of Caesar's intellect, character and achievements. They are all mentioned: but his human frailties are more than mentioned ; they are heightened, but through the mouths of the conspirators who could not well be expected to expatiate upon his virtues and heroic qualities. That Shakespeare is not guilty of any material misrepresentation of history and that he does not minimize the essential greatness of Caesar is clear from the terrible power he ascribes to the spirit of Caesar after Caesar's death. It is this spirit, strong and terrible, that ranges for revenge and turns the swords of the conspirators into their very entrails. Brutus cannot sleep for thinking of him ; he beholds his spirit as his evil genius. Cassius dies with his name on his lips.

Q. 4 Shakespeare has been blamed by some critics for his lack of sympathy for the masses. Do you find any justification for this charge in his "Julius Caesar"?

Ans. It is true that Shakespeare had no sympathies with the masses. He hated their ignorance and brutality, their coarseness and want of taste, their greed and low cunning and these qualities he caricatures in *Julius Caesar*, in *Henry VI* and in *Coriolanus*.

It is quite natural that Shakespeare should have such an attitude towards crowds, and he should represent them thus. A love for crowds and a reverence for mob orators are not, after all, so often formed among dispassionate thinkers.

Crowds are seldom intelligent, they are as readily seized by storms of enthusiasm as of panic. They agree with a Brutus when he reasons with them, but they are stirred and completely carried off their feet when an Antony makes an appeal to their emotions; for the masses are more sensitive to stirring eloquence than to reason. Once aroused to avenge Caesar they show the irresponsible fury of wild beasts. We see their brutal cruelty in their murderous attack on Cinna, the poet. At such moments the crowds are governed by the mob-soul which is really responsible for their excesses and not the individual souls of the persons forming the crowd, for no single member of the crowd would approve of their deeds if he stood alone. "No one of the individuals composing the mob would have thought for a moment of killing a man simply because he happened to bear the name of a person whom they hated; yet to do so seems a good joke to the murderers of Cinna."

Shakespeare also expresses with unpitiful frankness the contempt for the external appearance and habits of common people which had led to their being stigmatized as the great unwashed. He is never weary of putting into the mouths of his characters references to their greasy caps, stinking breath and even their hands disfigured with honest toil. "The rabblement" says Cascar, "shouted

and clapped their chopt hands and threw up their sweaty night-caps, and uttered such a deal of stinking breath, because Caesar refused the crown, that it had almost choked Caesar: for he swooned, and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air."

The spirit of modern democracy has produced deeper sympathy with the lower classes, and a tendency to regard what is base and unlovely in their life and character and external aspect as their misfortune than their fault, and therefore deserving of pity rather than contempt.

Q. 5. Write a brief note on the historical inaccuracies in " Julius Caesar."

Ans. The following are the main departures from historical fact in *Julius Caesar*.

(1) The triumphal march of Caesar into Rome after his victory over the Children of Pompey takes place in the first scene and it is on the same day as the feast of Lupercelia. But in history the triumph took place as many as six months before the festival.

(2) According to Plutarch, Caesar was murdered in Pompey's Senate House. In Shakespeare he falls dead in the Capitol. These two places in Rome were quite far apart from each other.

(3) In history Brutus delivered his funeral speech on the morning after the murder of Caesar, and Antony did not address the people of Rome till two days after. Octavius came to Italy nearly a month after. In the play, the murder, both the speeches, and the arrival of Octavius, are all crowded into a single day.

(4) According to Plutarch the triumvirate met " by the city of Boloma, where they continued three days together." But in Shakespeare the triumvirate meets in Rome.

(5) The two battles of Philippi were actually fought with an interval of twenty days between them. In Shakespeare they take place the same day.

(6) Then there are slight changes introduced in the characters of Caesar, Brutus, and Cassius; scanty materials elaborated, and everything rearranged into an artistic piece of composition.

(7) Lastly Roman characters are represented in Elizabethan dress and surrounded by things that belong to Shakespeare's own period. For instance Romans did not wear *doublets*, but Caesar wears one; the conspirators wear *hats* and *kerchiefs*, which were really worn by the Elizabethans. There were no *clocks* in the time of Caesar, yet clocks strike in the play. Romans had slaves in those days, but Lucius is a *page* of Brutus. The dress and the humour of the *mob* too are English. It was an Elizabethan and not a Roman custom for "mechanics" to carry with them the *sign of their profession*. There were no *books* in those days, but Brutus reads one. Such departures from historical accuracy are called anachronisms.

These deviations from history explain the principles of dramatic art by which Shakespeare was guided. They also give us an insight into the design which Shakespeare had in his mind in the composition of his Roman dramas. These deviations are due to the following reasons:—

(1) Idealisation of character.

Shakespeare's Cassius is superior to the Cassius of Plutarch. Plutarch gives trivial causes that aroused his anger against Caesar, *e.g.*, taking away from Cassius some lions and making him an ordinary praetor. By omitting the mention of these causes Shakespeare ennobles the character of Cassius for he does not seem to be so completely inspired by personal motives as in Plutarch.

With regard to the character of Brutus, Shakespeare omits many facts derogatory to his dignity because he wants to make him a model of virtue. Plutarch, for instance, mentions that Brutus promised to allow his soldiers to sack Lacedaemon, also that a disease attacked him at Dyrrachium in the form of an unsatiable appetite to eat, and also that he was reported to be a bastard son of Caesar. By omitting these facts Shakespeare made him

nobler than he was, and by introducing the incident of Lucius falling asleep over his instrument, he emphasises the remarkable gentleness of Brutus's disposition.

Idealisation of Justice.

Shakespeare idealises justice in so far as he emphasises and makes evident the punishment that he deals out to the wicked. In *Julius Caesar* the spirit of the murdered person ranges about and turns the very swords of the victims into their own entrails. Even Caesar's death is made to appear as partly a punishment for his pride and arrogance and partly as a satisfaction to the Nemesis he had provoked by his victory over Pompey's children.

Embellishment.

There are one or two instances where Shakespeare has embellished the plain facts of history to satisfy dramatic and poetic demands. The first instance of this embellishment is the speech of Antony to the mob. Shakespeare has made dramatic capital out of very scanty material. Another instance is the quarrel scence. In Plutarch there is a long account of the quarrel and its causes but there is no mention of reconciliation. In Shakespeare the quarrel is not so important as the reconciliation, to which the quarrel serves as a prelude. The reconciliation adds a human touch to the scene and cements their love.

Compression and re-arrangement of material into more effective combination.

Furthermore Shakespeare has compressed and rearranged his material. Cæser tells Brutus and Cassius that after Cæsar had recovered from the swoon, he said: " If he had done or said anything amiss, he desired their worships to think it was his infirmity." Now this apology and the suggestion of the swoon are taken from Plutarch's account of another incident altogether.

Shakespeare also employed compression because long intervals of time tend to destroy allusion of reality which is the main purpose of drama to maintain. In Plutarch the quarrel between Brutus and Cassius lasts

two days. Shakespeare gains in intensity b reducing it to one day only.

Thus by his imaginative genuis Shakespeare transferred the unpromising work of his original into something quite unique. He was never a blind follower of his originals.

Q. 6. Give in simple prose an account of the quarrel between Brutus and Cassius. What is its dramatic importance ?

Ans. Lucius Pella was condemned and branded with disgrace by the orders of Brutus for accepting bribes from Sardinaus. Cassius had written to him, begging him not to punish Pella, but Brutus treated his letters with contempt When they met, Cassius pleaded expediency as the excuse of Pella, but Brutus disregarded the excuse and added fuel to the fire by accusing Cassius of bribery and threatening to punish him for, he said, he had bartered his honour and dignity for a mere handful of gold.

This irritated Cassius very much, but he bore it patiently even though, he said, he had had more experience in military matters and was far more capable of deciding such questions. But Brutus insisted that he was as good a judge of these things as was Cassius and told him that he treated his anger as a source of merriment and as an object for ridicule.

Thus they went on wrangling and Brutus further accused Cassius of extorting money from the toiling peasantry, and of being so avaricious as to refuse Brutus the loan of a small sum of money with which he wanted to pay his troops. Cassius explained that he never refused him money and that the messenger had misinterpreted him. As a friend he requested Brutus to bear with him and make allowances for his weaknesses instead of exaggerating them. Cassius was really pained to find that he was treated with contempt by Brutus whom he loved so much and offered to die at the hands of Brutus. Brutus was touched deeply by this and admitted that he too had

been in an ill-temper for which he was sorry. Thus they made up and shook hands and decided that in future they would try to understand each other better and not fly into a temper.

After an interruption by a poet, Brutus admitted to Cassius that he was troubled and upset by many worries, one of which was that Portia was dead. Cassius sympathised with him, and Brutus like a true stoic dismissed the subject altogether from his mind and turned to the more important business of the march to Philippi.

Its dramatic importance.

Dramatically the quarrel scene serves many purposes :—

(1) It covers so wide a range of feelings that at the close of it the impression left upon the readers is that he has passed through the experience of years.

(2) More important than this is perhaps the manner in which the dead are felt to influence the fortunes of the living. Portia is behind the reconciliation between Brutus and Cassius, and the spirit of Cæsar is present dividing the counsels of the conspirators even before it actually appears to Brutus as his evil genius. And when it does appear, it assures us that the conspirator's cause is doomed.

(3) This idea is further strengthened by the reconciliation between Brutus and Cassius which is more fatal to their cause than is their quarrel, for it leaves the practical control of affairs in the hands of Brutus, who will not allow his wise collegue, Cassius, so much as a hearing. Brutus is thus shown to us as an unpractical and impracticable person, and Cassius as a shrewd judge of men and things who allows himself to be swayed by one whom he loves sincerely.

(4) Lastly the scene indicates the inward changes that both Brutus and Cassius have undergone. Therefore we find Cassius making a desperate effort to govern his temper, not from fear, for he never shows any sign of

cowardice, but because of his personal affection for Brutus. This is another example of the immense extent to which Cassius is swayed by purely personal feelings.

The result is that our sympathies are mostly with Cassius. His quick bursts of anger, his almost childish threats of violence and his real affection of Brutus, are far more human and healthy than the cold irony which Brutus employs. Brutus' anger, to use his own metaphor, is ill-digested and produced acidity. Cassius relieves his feelings in a more natural way, and therefore is the sooner appeased. Thus we find in this scene Brutus' moderation has hardened into an unpleasing harshness.

Q. 7. Compare and contrast the character of Brutus with that of Cassius.

Ans. (1) Brutus is an idealist and Cassius a practical politician. Brutus is not only a thinker and a hidlosopher but one who introduces philosophy into life pan even acts philosophically. He thinks he is called upon to set right a world that is out of joint. Without realizing the immensity of the task and its implications he resolves to take it upon himself. The philosopher is the ruin of the statesman. He wants to murder but hates underhand means and has a strong aversion to violence and bloodshed. He wats money for his soldiers, asks Cassius for it ; but calls it "vile trash." Such a man could never be a successful political leader. To Cassius, on the other hand, politics is a game and men are counters to be used. His moral standard is not the highest. When he has an end in view he does not worry about the means. When Brutus talks after principles with Antony after the murder of Cæsar, Cassius interposes appeals to interests. He says to Antony :—

> Your voice shall be as strong as any man's
> In the disposing of new dignities.

Cassius has no qualms of conscience in working upon his friend's unsuspecting nobility by concocted letters.

(2) Being as idealist Brutus has a very high moral standard. He will not shed a drop more of blood than is

absolutely necessary; he will not wring from the hard hands of peasants their vile trash. But Cassius is too practical a politician to hesitate about the means in order to achieve the end in view. He would be only too glad to get rid of Antony along with Cæsar; he will not cavil at the measures taken by his lieutenants for raising money—

> In such a time as this, it is not meet
> That every nice offence should bear his comment.

(3) "Brutus lives in the abstraction, in the idea; Cassius lives in the concrete, in the fact." The result is that the judgments of Cassius are always right, whatever their moral quality, and those of Brutus always wrong though noble. It was he who proposed oaths and advised the murder of Antony along with Cæsar and suggested that Cicero should be won over, and remonstrated with Brutus when Brutus allowed Antony to speak at Cæsar's funeral. In each case he was right, but was overruled by Brutus because again from a practical man's sense he realized that he should yield rather than let in discord in the cause.

(4) Cassius has more political foresight and more military skill than Brutus; but he is inferior to Brutus in force of will. Cassius judges Antony correctly and knows perfectly what would be the effect of his speech to the crowd. Brutus is being short-sighted when he sums up the character of Antony as a man of sport and makes the fatal mistake of allowing him to speak at Cæsar's funeral.

Cassius in again right when he advises against marching to Philippi, but he has not enough strength of will to enforce his council, and the result is that Brutus overrules his wiser opinions with results ruinous to his party,

(5) "Brutus acts wholly upon principle; Cassius partly on impulse. Brutus acts only when he has reconciled the contemplation of action with his speculative opinions; Cassius allows the necessity of some action to run before and govern his opinions. Brutus is a philosopher; Cassius a partisan. Brutus therefore deliberates and spares, Cassius precipitates and denounces. Brutus is the nobler instructor; "Cassius the better politician." "Brutus appears throughout

just as humanly noble as Cassius is politically superior ; each lacks what is best in the other and the possession of which would make each perfect."

Q. 8. Contrast the characters of Antony and Octavius.

Ans. 1. The character of Octavius Cæsar stands in sharp contrast to that of Mark Antony. He is as cold and calm and stubborn as Antony is fiery and impulsive ; as remorseless and unscrupulous, as unflinching.

(2) Further more Octavius is resistless, unvanquishable, the chosen instrument of Fate that will not be denied. Despite the great experience of Antony, Octavius is more than a match for him and forces him to do as he directs. During the conference of the triumvirs he maintains a dignified reserve, and when he speaks it is with authority. They are "pricking down" the people who are to die :

Oct : Your brother too must die ; consent you, Lepidus?
Lep : I do consent.

But before he has completed the sentence Octavius impatiently closes the matter by saying :

"Prick him down, Antony."

(3) The same impatience is shown by him in the scene immediately before the battle. Brutus and Cassius and Antony are exchanging taunts when Octavius cuts short what to him is an unnecessary preliminary to battle and closes the parley by saying :

Come, come, the cause : if arguing make us sweat
The proof of it will turn to redder drops.

But when he finds that the antagonists will not come to the point he pushes Antony away and hurls defiance down the very throat of the conspirators.

Come Antony, away!
Defiance, traitors, hurl we in your teeth :

(4) Shakespeare means Octavius to be the incarnation of the spirit of monarchy. Though younger than Antony he overrules him and has his own way. Antony asks him to take his army to the left side of the field but Octavius

would not have it so and says:

> Upon the right hand I; keep thou the left.

It is again with his monarch's voice that he gives the final command even though he has been defeated by Brutus:—

> So call the field to rest; and let's away
> To part the glories of this happy day.

It would seem as if Octavius is in chief command and Antony is under him.

Q. 9. Contrast the character of Calphurnia with that of Portia.

Ans. (1) Compared with Portia, Calphurnia has no character at all. No doubt she shows a proper spirit of wifely solicitude for her husband's safety, but between them there is no marriage of souls as between Portia and Brutus. Calphurnia is merely Cæsar's shadow—not his partner or his equal. She is devoted to him but seems to have no independent existence as Portia has. She makes no claim to be accounted his companion, and when out of fear, she requests him not to go to the Capitol, she does not ask for confidence or trust, but simply wants to have her own way.

(2) Portia on the other hand has a marked and vigorous personality: her womanly fears are as strong as Calphurnia's, but she will not let them master her. If her husband is to be in danger she would fain share it; if she may not do so in the body she claims the right to be with him in spirit; but she will in no wise allow her fears to hamper his action, as Calphurnia tries to do when she persuades Cæsar not to go to the Capitol. Not till Portia feels that she has put her powers of self-control to the proof, not till she knows herself worthy, does she claim her right to stand for as her husband's counsellor and comrade; but when she claims it, it is not as a favour but as an incontrovertible right.

Q. 10. Estimate the influence of Cassius upon Brutus, or that of Brutus upon Cassius.

Influence of Cassius upon Brutus.

Cassius had very little influence upon Brutus; for Brutus was the stronger character of the two. It was the character of Cassius that underwent a sudden revolution when it came into close touch with Brutus, and there is hardly any evidence in the play that Cassius influenced Brutus to any appreciable extent.

Being a practical person Cassius made use of every opportunity he got to win Brutus over to the cause of the conspirators. But we must not forget that before Cassius broached the subject of Cæsar, Brutus had been vexed with "passions of some difference," *i.e* conflicting feelings between his love for Rome and love for Cæsar. He tells Cassius.

Vex'd I am
Of late, with passions of some difference,
Conceptions only proper to myself.
........poor Brutus, with himself at war,
Forgets the show of love to other men.

This conflict in the mind of Brutus is continued when a little later in the play, on hearing the shouting of the people Brutus says:

What means this shouting? I do fear, the people
Choose Cæsar for their King.

It would have been very difficult, almost impossible, for Cassius to seduce the honourable metal of Brutus from what it was disposed if Brutus had not a predisposition against Caesar's becoming a king.

Cassius appeals to his honour, to his high estimate of himself, to his republicanism, and to his family pride. Not only that, he also forges letters purporting to have come from several citizens hinting at Cæsar's ambition. But it must be remembered that these devices alone do not win Brutus over to the side of the conspirators. They only set him thinking, for he must first convince himself of the righteousness of the conspirator's cause. He has no personal motive for killing

Cæsar, and if he had he is not the man to be swayed by personal considerations. He, therefore, carefully considers whether he cannot derive adequate motives for the contemplated deed from a consideration of the general good. After long thought Brutus has to admit to himself that Cæsar has so far done no wrong, but the title of King might possibly transform him into a cruel tyrant. Therefore he must be killed.

Thus even here it is not Cassius so much as his own reasoning that leads Brutus to take part in the conspiracy against Caesar.

Influence of Brutus upon Cassius.

Cassius had genuine love for Brutus. In the very first act of the play he protests to Brutus:

I have not from your eyes that gentleness,
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend *that loves you.*

In the quarrel scene he becomes almost childish in the outburst of his feelings for Brutus.

O! I could weep
My spirit from mine eyes. There is my dagger
And here my naked breast; within a heart
Dearer than Plutus' mine, richer than gold.

This loving admiration for Brutus makes the character of Cassius nobler than what it would otherwise appear.

The truth is that when Cassius comes into close contact with Brutus, his character undergoes a sudden revolution. "In the first act while he is a free agent there is nothing but envy and malice in him. But later on we find that the man who hated to be ruled, and who could estimate characters and actions with so much shrewdness becomes, through mere love and admiration, the slave of the unpractical and impracticable friend of whom he had proposed in the first instance to make a tool;

and sees his own life and plot ruined without being able to lift a finger. Cassius, the hater of tyrants, becomes the slave of a professor of philosophy, and never once in the last few acts does he contrive to get his own way. *In the process, however, he becomes insensibly noble and dies at the last moment almost a martyr. So strangely does the divine power complete the round of his destiny.*"

Q. 11. Refer the following passages to their content, and give a careful explanation of them, adding critical notes on any words and expressions which seem to call for an explanation.

[**Note.**—*These passages can also be set for paraphrase.*]

(*a*) Wherefore rejoice ? What conquests brings he home ?
What tributaries follow him to Rome.
To grace in captive bonds his chariot wheels ?

(*b*) These growing feathers plucked from Cæsar's wing.
Will make him fly an ordinary pitch.

(*c*) I, as Aeneas, our great ancestor
Did from the flames of Troy upon his shoulder,
The old Anchises, so from the waves of Tiber
Did I the tired Cæsar.

(*d*) The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine ;
But there's but one in all doth hold his place ;
So, in the world :

(*e*) It is the bright day that brings forth the adder ;
And craves wary walking.

(*f*) For, if thou path, thy native semblance on,
Not Erebus itself were dim enough.
To hide thee from prevention.

(*g*) A woman well reputed, Cato's daughter.

(*h*) There was a Brutus once that would have brook'd
The eternal devil to keep his State in Rome,
As easily as a king.

(*i*) I know not how
But I do find it cowardly and vile,
But fear of what might fall, so to prevent
The time of life, arming myself with patience
To stay the providence of some high powers
That govern us below.

(*j*) All pity choked with custom of fell deeds.

(*k*) There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

(*l*) But for your words, they rob the Hybla bees.
And leave them honeyless.

(*m*) But 'tis a common proof.
That lowliness is young ambition's ladder,
Whereto the climber—upward turns his face,
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees,
By which he did ascend.

(*n*) You know that I held Epicurus strong,
And his opinion: now I change my mind,
And partly credit things that do presage.

(*o*) O hateful Error, Melancholy's child,
Why dost thou show to the apt thoughts of men,
The things that are not! O Error soon conceived,
Thou never comest unto a happy birth,
But kill'st the mother that engender'd thee.

(*p*) Why, man, he doth best ride the narrow world
Like a colossus: and we petty men,
Walk under his huge legs, and peep about,
To find ourselves dishonourable graves.

(q) Between the acting of a dreadful thing,
And the first motion, all the interim is
Like a phantasma or a hideous dream
The genius and the mortal instruments
Are then in Council ; and the State of a man,
Like to a little kingdom suffers then,
The nature of an insurrection.

(r) I had rather be a dog, and bay the moon,
Than such a Roman.

(a) To the question of Flavius the second Commoner had replied that he was not in his shop because they were enjoying a holiday to see Cæsar and rejoice in his triumph. Marullus, the other Tribune rebuked him and told him that they had no reason for rejoicing, for Cæsar was not returning home having added any new countries to the dominions of the Roman Empire nor had he conquered any enemies, who would pay tributes, nor had he brought home any prisoners of war following his chariot.

Note. This was in beginning of 44 B.C. when Cæsar came back from Spain after defeating the sons of Pompey at the battle of Munda. It was a custom those days that the triumphing general was borne in a chariot drawn by four horses, and was crowned with a garland. His chief captives followed the chariot in chains and were usually put to death.

All the three questions are rhetorical questions.

(b) Flavius had advocated the disrobing of the images of Cæsar and hoped thereby to deprive him of his power. This check, he thinks, will bring him down to his proper level.

Note. 1. *Growing feathers, i.e.*, these honours and trophies that are being showered upon Cæsar.

Note 2. Cæsar is here supposed to be a hawk that is growing fast its feathers and flying far above other hawks. If some of these feathers are cut it will naturally fly at a level with other birds.

Note 3. The metaphor is obviously taken from the favourite Elizabethan sport of hawking. This sport is still common in the Punjab, and plucking the feathers of the hawk to prevent its escape is a frequent practice.

Note 4. *Pitch* is a technical term in hawking, the pitch of a hawk was the height to which it flew. *Cf.* How high a pitch his resolution soars.– (*Richard II.*)

(*c*) Cassius is trying to impress upon Brutus that there is nothing extraordinary about Caesar that he should be so great. Once Caesar and Cassius (so says Cassius) had a swimming match. The flood in the Tiber was such as to reduce to nothing the difference between one swimmer and another. It was a trial of nerve : and as long as action was possible Caesar was not only as brave as Cassius, but was the one attracted by the danger, then some chance wave or cross current rendered his chance of life hopeless. And here Caesar is shown, not calmly submitting to the inevitable, but calling for help. And Cassius asserts that he went to the rescue of Caesar and as his great and distinguished forefather, Aeneas had saved his aged father, Anchises from the burning city of Troy by carrying him away on his shoulders, so did he uphold the exhausted Caesar, and thus saved him from being drowned in the Tiber.

Note. *Aeneas*—son of Anchises and Aphrodite (Venus) great grandson of Troes ; and thus nearly related to the royal house of Troy. The *Aenied* of Virgil contains an account of the adventures of Aeneas after the fall of Troy, and embodies the old Roman tradition that Aeneas and his followers settled in Italy and were the founders of the Roman name. This is why Cassius called Aeneas "our great ancestor."

Anchises—father of Aeneas. Virgil, in the second book of the *Aenlid* relates how when Troy was burnt by the Greeks, Aeneas carried his father on his shoulders from the burning city.

Note. The comparison with Aeneas and Anchises is particularly appropriate, for Caesar was a member of the Julian family that claimed descent direct from Aeneas.

(*d*) After comparing his firmness to the immovability of the Pole Star, Caesar elaborates the comparison, which is an unconscious satire upon his recent vacillation to come to the Capitol. It is really an arrogant assertion of his constancy of purpose to which the death blows of the conspirators are a tragically ironical retort. Caesar refers to the innumerable stars that illuminate the sky, they are all shining fiery globes, but only one out of all the number keeps always the same position. It is just the same with the men inhabiting this world, they are very numerous and they are all similarly constituted and of similar intelligence. But of all the multitude Caesar knows only one that maintains his dignity unaffected by outward influence, and that, Caesar says, is he himsslf.

Note. Caesar scorns the fickle politicians before him as mere wandering sparks of heavenly fire, while he is left alone as a Pole star of true fixed and resting quality : and in answer to his presumptuous boast that he can never be moved, come the blows of the assassins which strike him down ; while there is a flash of irony as he is seen to have fallen beside the statue of Pompey and the marble seems to gleam in cold triumph over the rival at last lying at its feet."

(*e*) In these lines Brutus is trying to convince himself that he would be doing nothing wrong in killing Caesar. The coronation of Caesar, says Brutus, will hatch the adder and give Caesar a sting, as the bright day makes a dangerous snake from a harmless egg.

Brutus knows of the Senate's intention to offer Caesar a crown, and he thus argues that though Caesar has hitherto acted with moderation and judgment, this may remove the cause of his moderation, and so the danger is too great, Therefore the possible adder must be killed before it is hatched.

Note. Here the characters of Brutus and Cassius stand in sharp contrast with each other. To Cassius, the practical, it is Caesar's power that is unendurable, to Brutus the sentimental it is the form, or title of royalty. But this argument has a practical side, in the fear that the

form of royalty may also lead to Caesar using his power in a different way, though no new powers would be conferred by it.

We may compare the belief under the Commonwealth that Cromwell was anxious for the title of the king, and the uneasiness caused thereby ; though sincerely his coronation would not give him larger powers.

(*f*) Personifying conspiracy Brutus says that if conspiracy went about wearing his actual appearance, even the darkness of the lower world will not be able to save him from detection. In other words if the conspirators do not conceal their horrible thoughts and evil designs from others by smiling at them they are bound to be discovered

Note. These lines show that Brutus had an instructive horror of conspiracy and knew that it is a horrid thing and too ashamed to show its face even in the darkness of the night. Weak men sin by hiding from themselves what they do, but Brutus is fully alive to the foulness of conspiracy at the very moment at which he is conspiring.

Erebus. Originally it meant the God of darkness's son Chaos and brother of night according to Greek mythology. Now it refers to the place where this god rules. Of the fine divisions of Hades, Erebus was probably the third. Shakespeare, however, seems to identify it with Tartarus, the lowest deep of the infernal world, the horrible pit where Dante locates Brutus and Cassius, along with Judas Iscariot.

(*g*) Portia is explaining to Brutus the many rights she has to deserve his confidence. Among other claims she puts forward the fact that she is a woman held in great esteem and that she is a noble daughter of a noble father —Cato Uticensis—and therefore is gifted in rich measure with moral and intellectual endowments.

Note. Cato was a stoic and patriot, and Portia claims to inherit these qualities from her worthy father. " Cato had a stern, unyielding character. He vehemently opposed the measures of Caesar, Pompey and Crassus. In 46 B.C. he committed siucide rather than fall into the hands of Caesar."

(*h*) Cassius recalls to Brutus his descent from the famous Brutus who was the first Consul of the Republic after the expulsion of the Tarquin Kings. He had condemned his own sons to death for an attempt to restore royalty in Rome. He would as willingly have allowed the devil to hold his court in Rome as a king, says Cassius. Thus subtly he suggests to Brutus that he should imitate his great ancestor.

Note.—*A Brutus, i.e.*, Lucius Junius Brutus. According to Plutarch Marcus Brutus came of that Junius Brutus, for whom the ancient Romans made a statue of brass to be set up in the Capitol with the images of the kings, holding a naked sword in his hand, because he had valiantly put down the Tarquins from the kingdom of Rome.

Eternal Devil. Devil is an anachronism for he came into being only with Christianity. "Eternal" is used by Shakespeare to express disgust. *Cf.* Emilia in *Othello* speaks of the man who had slaughtered Desdemona as an "eternal villian." The word expresses the natural disgust at the persistence of something disagreeble.

(*i*) We feel in these words of Brutus towards the end of the play that the tragedy is being rounded and completed. Having asserted that he is determined to act by the rule of that philosophy (stoicism) by which he blamed Cato for suicide, and to arm himself with endurance to await the decision of some high power, that governs the world, he adds that somehow he feels it cowardly and base to forestall the natural time of death for fear of what may happen. Yet he cannot so far act up to his lofty ideal as to submit to being chained and dragged in the streets of Rome.

Note 1. His self inflicted death in the end shows that human considerations of honour and the fear of shame were for him a religion more binding than the philosophical creed he had cultivated.

Note 2. It must be remembered that so far Brutus is speaking undefinitely, and enunciating the theoretical principles of the stoic religion. He has not yet realized

the implications of defeat which the practical Cassius has. As soon as Cassius suggests the possibility of being led in triumph through Rome, he realizes the position and declares that he would rather perish than "grace the captive chariot" of the victors. Thus it is that we can explain why Brutus who condemns self-inflicted death in this speech, advocates suicide as a means of shortening life that has become unbearable in the very next speech.

(*j*) Being left alone on the stage, Antony curses the whole of Italy for the murder of Caesar and draws a vivid picture of the future as a result of this atrocious deed. Deeds of violence and blood, he says, will become so common that the finer feelings of the people will be blunted: so completely inured they shall have become too terrible sights.

(*k*) Brutus is giving arguments in support of his suggestion that they should proceed to Philippi and meet the enemy there. If they await the enemy at Sardis, argues Brutus, they would be like the ship that has lost the tide and therefore can never escape the shallows; if they march to Philippi they would be like the man who has made the most of his opportunities, which come but once in every person's life-time and if he loses his chance he can never escape from miseries.

Note 1. The speech is an instance of mixed metaphor—terms from two sets of ideas being blended together.

Note 2. "The idea without the metaphor appears in Beaumount and Fletcher's *Customs of the Country*:—

> There is an hour in each man's life appointed
> To make his happiness, if then he seize it.

Skeat compares Chaucer's *Troilus and Cressida*.

> For to every wight some good aventure,
> Sometime is shape, if he can it recliven.

Bacon employs the tide metaphor in the *Advancement of Learning*, where he speaks of "peremptory tides and

currents" of reputation, "which if they be not taken in their due time are seldom recovered."

(*l*) Replying to the taunts of Antony before the battle of Philippi, Cassius says that so far as his (Antony's) words are concerned they are so sweet and honied that they seem to be stolen from the bees of Hybla. Cassius implies that it is yet to be seen what sort of blows Antony can deal out, but he knows that his words are honey-sweet.

Note. Cassius is taunting Antony and is, therefore, pretending not to know anything about Antony's ability and power on the battle-field. Plutarch says that Julius Caesar used to call him "the valianest man and skilfullest soldier of all those he had about him."

(*m*) The character of Brutus in its weakness is brought out in this speech. His arguments for the murder of Caesar are hardly sound. He argues that it is a thing commonly proved that all ambitious people start by being humble, and as soon as they have achieved their ambition they throw off the pretence of humility and behave most arrogantly and with the greatest of pride. Caesar, too, may do so, therefore it is best to kill him.

The point is that Brutus is afraid that absolute power might make Caesar cruel.

(*n*) This is spoken by Cassius immediately before the battle of Philippi. As an Epicurean, Cassius should disregard all omens and signs. But he finds his natural superstitions getting the better of his rationalistic theories. He gives up his belief in the Epicurean philosophy to some extent and feels half inclined to put his faith in omens and presentiments.

Note. *Epicurus*—the name is here used as equivalent to the philosophy or creed of Epicurus. Epicurus was the founder of one of the later schools of practical philosophy in Greece. His followers—the School of the Garden—divided the field of moral philosophy with the Stoics or school of the Porth. According to Epicurus the end of life was "calm" which was to be attained not so

much by conquering life as by adapting oneself to it. The Epicureans believed that the gods left the world to itself and enjoyed themselves. They, therefore, took over the scientific principles of Democritus, and explained all apparently miraculous events and coincidences as natural.

(*o*) These words are uttered by Messala. Titinius had taken the blame of Cassius' death on himself. He thought that Cassius had killed himself because he was in doubt as to the result of the errand on which he was sent.

Messala, however, modifies his statement and says that Cassius died, not because he was not sure of the issue of the battle, but because he was sure that the issue would be unfavourable. Messala knew that Cassius had lost heart even before the battle, and was therefore ready to take a gloomy view of events. So that according to Messala, Cassius' death was the result of depression. Messala regards Error as the child of Melancholy because a man of gloomy disposition is ready to imagine all sorts of ills. Cassius was depressed and therefore thought that Titinius had fallen into the hands of the enemy when actually he had met the troops of Brutus.

Note. *Soon conceived*—soon born in the mind.

From the double meaning of "conceived" comes the metaphor that follows where Error is spoken of as a child whose birth proved fatal to the mother who conceived it.

(*p*) By this time Cassius has become familiar with Brutus for he finds that his words have taken affect. He wants to emphasise the fear that the world appears narrow in comparison with the great ambition of Caesar,and that he and other Romans from free men have been reduced to slaves,by the over-weening ambition of Caesar, and therefore will have to die dishonourable deaths. The lines may be paraphrased thus : My dear Brutus, Caesar's ambition is far-reaching. Compared to the world, which to us is so majestic, is so narrow. We petty men may be said to walk beneath his legs as beneath those of a Colossus, and finally look about as if seeking to find a grave in which we might lie down and hide the dishonour we feel in being so slavish to the will of one man.

The point is that Cassius thinks that they have become so slavish, and even may not hope for an honourable rest after life.

Note. *Colossus.* The famous Colossus of Rhodes, a huge bronze statue, 120 feet high. It is supposed to have stood astride the narrow mouth of the harbour at Rhodes, and to have been of such a size that vessels in full passed in and out between the legs.

(*g*) Brutus has now made up his mind to kill Caesar but finds that the interval between the first suggestion to the mind of a horrible deed, and the actual doing of it, appears like a nightmare or a horrible dream. He feels that some outside force that governs his destiny is drawing him towards the deed which his natural instincts revolt against, and the whole of his state, the commonwealth of his mind, resembles a miniature kingdom suffering from the effects of a rebellion.

Note 1. The comparison of man's soul to a state comes originally from Plato: man is *microcosm* (little world) as compared with *macrocosm* (great world) of the universe.

Note 2. The sum of these lines is found in Addison's *Cato* (I, *iii*).

> O think what anxious moments pass between
> The birth of plots and their last fatal periods,
> Oh! 'tis a dreadful interval of time,
> Fill'd up with horror all and big with death.

Note 3. In this passage, "Shakespeare has a fine description of the unsettled state of mind when the *will* is hesitating about the perpetration of a great crime, and when the *passions* are threatening to overpower, and eventually do overpower, the reason and the conscience".

" Wright takes "genius" to mean the reasonable soul and "mortal instruments" to mean "the bodily powers" and quotes from an article in the *Edinburgh Review* to support his interpretation: "In the medieval theology, indeed the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is

not necessarily an angel of light. It may be a good or evil genius, a guardian angel or a fallen spirit . . . . But whatever its nature it rules, guards, keeps and controls the man, wielding the lower powers as instruments to its own issues.

(*r*) Brutus is so scrupulous in matters of money that he will not have anything to do with such Romans as are dishonest. We remember the occasion when Brutus had said that he would rather be a villager than a son of Rome with Caesar oppressing them. Now he says that he would rather be a dog and bark at the moon than associate himself with such Romans as take bribes, the implication being that even a dog is not so contemptible as a Roman who is capable of such acts as these.

Note. "It may be remarked here that though Shakespeare represents Brutus as so scrupulous in matters of money, the historical Brutus was not free from the taint of covetousness. We read of an unpleasant incident in one of Cicero's letters, in which Brutus lends a sum of money at enormous interest to the Town Council of Salamis in Cyprus, and by his agent there starves five of them to death, shut up in their own council hall, in order to obtain the payment of his illegal bond. But modern historical research does not deal so gently with the heroes of tradition as the more easy-going historians did of old. Besides a dramatist is entitled to idealize his characters. We are in no danger of being tired of such on the stage through excessive familiarity with them in the world around us."

Q. 12. Are there any political allusions in "Julius Caesar?" Does the play help us to determine the political view of Shakespeare?

Ans. The historical plays of Shakespeare leave one with the impression that Shakespeare had a very keen sense of government, its utility and necessity. Throughout he shows himself to be a great supporter of law and order. He praises government with an enthusiasm that suggests a real and ever-present fear of the breaking of the flood-gates ; he delights in government, as painters and muscians delight in composition and balance.

Now let us see how far this general statement is borne out by *Julius Caesar.*

Julius Caesar is essentially a political play. A conspiracy intended to overthrow the constituted authority. It succeeds for a while but meets with dismal failure in the end; other conspirators die by their own hands acknowledging their mistake and admitting the supremacy and sanctity of the government against which they had revolted. The people must have somebody to look up to, somebody who holds the reins of authority for them. If Caesar is murdered, they will make Brutus into another Caesar.

Let him be Caesar,
Caesar's better parts,
Shall be crown'd in Brutus.

The conspirators forget, as they also forget that republicanism was dead in Rome, and the best thing was to bury it and not to try to revive it. Imperialism began in Rome with Julius Caesar and was firmly established under his nephew Augustus. Great social and political forces of the Roman world had long been moving and converging towards this end.

Allusions to contemporary events

In *Julius Caesar* Shakespeare does not as closely refer to contemporary politics as he does in *Henry V*, but Dr. Furnival thinks that Shakespeare was drawn to the subject by the rebellion of Essex against Elizabeth. Essex was the special favourite of the Queen and thus *Et, tu Brute* would have a special significance.

But against such a conjectural theory there is the question of date. Essex's rebellion took place in 1601, and *Julius Caesar* was composed not later than 1599. If we are to accept this date, then it is not likely that Shakespeare was inspired by Essex's rebellion to write this play. That after 1601 the Elizabethan audience saw some resemblance between the action and fate of Brutus and Essex is likely. Beyond this admission, I think, we cannot safely go.

One point more. It is evident from the play that Shakespeare disliked and distrusted crowds—otherwise he would not have gone out of his way to make them appear ludicrous and foolish. The first scene of the third act are ample proofs of the fact that Shakespeare's sympa-

thies were not with the masses. He despised their ignorance and brutality, their coarseness and want of taste, their greed and low cunning.

Q. 13. Write a short note on Shakespeare's use of the Supernatural in "Julius Caesar."

Ans. In the third scene of the first act of *Julius Caesar*, Shakespeare used the supernatural as a background. The storm, the tempest and the portents assist the emotional agitation throughout the actions that follow them immediately. These are clearly supernatural because they suggest a mystic sympathy with changes in human life. The whole machinery of nature is disturbed because on the morrow a great person is to be murdered. Thus tumult in nature and tumult in history are made to have a suggestion of the supernatural by their coincidence in time.

We get a supernatural foreshadowing of the end of Cassius and Brutus in the appearance to Brutus of Caesar's ghost, and the omens Cassius sees of the eagles that had accompanied his army to Philippi giving place to ravens, crows, kites on the morning of the battle. This lends the authority of the invisiable world to our sense that the conspirators' cause is doomed.

Shakespeare never introduces a ghost on the stage without first preparing us for it. In *Julius Caesar* it appears twice. The first time it appears it is seen by the auidence also, and the audience is prepared for it by the gloom and the silence of the night, the sleepy music of Lucius and the flickering light of the taper. The ghost remains on the stage for a short while and talks, as little as is necessary. The second time it appears it is not visible to the audience. Brutus alone can see it.

In this respect as in others Shakespeare proves himself the superior of his predecessors. The ghost of Marston and Chapman are "too, too solid flesh." They will sit on the bed and talk comfortably, draw the curtain in warning whenever danger threatens Shakespeare's ghosts are unobstrusive and thoroughly dignified. In *Julius Caesar* the

ghost serves a useful purpose in keeping before the imminence of Nemesis.

Q. 14. In a short essay determine the part played by Destiny in shaping the course of events in Julius Caesar."

Ans. It is not time to say that in *Julius Caesar* Brutus, the tragic hero, meets his fate because he deserves it. Brutus is a patriotic, thoughtful and noble person, yet he does not escape the extreme penalty—death. He is drawn into the gulf and suffers out of all proportions to what he does. He is presented with a choice—loyalty to Caesar or loyalty to Rome—and the essence of tragedy is that choice is impossible. He suffers for his very virtues and the noblest qualities of mind are made the instruments of his crucifixion. What is the presiding power in a world like this?

The answer is Destiny. More than any other play of Shakespeare *Julius Caesar* is pervaded by the notion of irresistable Destiny. The impression conveyed by the play is of a world in which human power is helpless against an outside force that reigns supreme. In the earlier scenes we feel that "the fates with traitors do contrive," in the later the spirit of Caesar controls the action of the play :—

> There's a divinity that shapes our ends,
> Rough-hew them how we will.

Caesar acknowledges this mysterious force that works as it likes when he says :—

> What can be avoided
> Whose end is purposed by the mighty gods?

Cassius too recognizes the hand of Destiny when he says :—

> The fault, dear Brutus, is not in our stars,
> But in ourselves that we are underlings.

Towards the end of the play even he is completely overawed with the sense of doom. "And the whole of the supernatural machinery is used to intensify this feeling of Destiny. The owl hooting in the market-place is simply a reminder that the ultimate control of things is beyond human management. And most of all, the idea of Destiny

is embodied in the person of the boy Octavius, who impresses one throughout as the instrument of Fate—triumphant over Brutus and Cassius, and one day to triumph over Antony, not because he is nobler or abler than they but because he is the chosen means for fulfilling the will of heaven." The truth is that a profound sense of fate underlies all Shakespeare's tragedies. Without this sense of fate, this appreciation of the tides that bear men with them, whether he swim this way or that, tragedy would be impossible

Q. 15. How did Brutus justify to himself the murder of Julius Caesar ?

Ans. To the world the act of Brutus in murdering Caesar must appear one of rank personal treachery and disloyality. Brutus loved the man he slew, but his justification was :

" Not that I loved Caesar less, but that I loved Rome more."

He had been, for a long time, at war with himself, because his love for Caesar was opposed to his love for Rome and freedom. He felt deeply that Caesar had become all powerful and was depriving the people of republican forms which (though they had long been nothing but forms, with no reality behind them), still ministered to his philosophic theories of liberty. A great boon of liberty, Brutus was blind to the changed conditions around him. He did not realize that republicanism was dead and people wanted a monarch. To them " freedom " meant nothing but the oligarchy of a few families, for they had long been tired of their rights.

That Brutus was honest in his motives cannot be doubted, but he reasoned wrongly ; for he killed Caesar for not what he was or for what he had done, but for what he might become. The title of the King, Brutus argued might turn him into a tyrant and therefore he must be killed :

And since the quarrel
Will bear no colour for the thing he is,

Fashion it thus : that what he is augmented
Would to these and these extremities :
And therefore think him as a serpent's egg,
Which, hatched, would, as his kind, grow
And kill him in the shell. [mischievous :

Once convinced of the righteousness of his cause, Brutus plunged headlong into the conspiracy, for the interum between the acting of a dreadful thing and the first motion was to him like a phantasma or a hideous dream.

Reform by murder is an impossibility. Murder is indefinitely immoral. It is a crime, and criminal means can never realize a noble ideal. Whatever be the motives, assassination is very difficult to justify. Shakespeare knew it and therefore softens down the immoral act in Brutus by representing him as both a Roman, of the nation which beyond all other nations exalted the state over the individual, and a Brutus representative of the house which had risen to greatness by leading violence against tyranny. Brutus did what he believed to be right, though the standard of eternal law might hold him guilty of murder. Subjectively he is right : objectively wrong.

Q. 16. Describe the feelings of Cassius on the eve of the battle of Philippi. Remark on the poetic justice of his end. How far do you find him as the last of Romans ?

Ans. The feelings of Cassius on the eve of the battle of Philippi are summed up in the following lines :—

You know that I held Epicurus strong,
And his opinion : now, I change my mind,
And partly credit things that do presage.

He was a firm believer in the doctrines of Epicurus who held that the gods exercised no influence whatever upon the world or man. Epicureans, therefore, attached no importance to omens or portents and believed in no existence beyond the world. But just before the battle Cassius feels a premonition of his approaching death.

During the march from Sardis a couple of immense eagles had alighted on the foremost banner and remained sitting there, taking and eating their food from the hands of the soldiers. They had followed them all the way to Philippi, but on the day of the battle they disappeared and the carrion birds hovered over them as if they were dying men and the birds were waiting to prey on their dead bodies. To Cassius it appeared as if his troops overshadowed by these birds lay under a canopy at the point of death.

It was not that the spirits of Cassius were depressed : he was determind to face boldly whatever dangers might present themselves. So he tells Messala :

> I am fresh of spirit and resolved
> To meet all perils very constantly.

But he was certainly not his old self—practical, determined, sarcastic and penetrating. The foreshadowing of the end had changed two views, on man and life and through all the scenes of the fight act we see him fighting on without hope.

Despairing of victory Cassius persauded his bondman, Pindarus, to stab him with the same sword with which Cassius had killed Cæsar.

This is an instance of so-called poetic justice that the same sword should reach the bosom of Cassius as ran through Cæsar's bowels. The demands of poetic justice are fulfilled, for the punishment of the deed is of the same nature as the original deed.

Brutus called him the last of Romans. There are Plutarch's own words, which Shakespeare retained Cassius was a true Roman in his virtues and vices. Shakespeare represents his as a man with true republican spirit, whom passionate temper and real or fancied injuries made him feel a strong personal hatred against the great subverter of Roman republicanism. Brutus was an ideal person—and ideal persons do not represent the general type, they stand in a class by themselves ; they are more admired than loved or imitated. But Cassius was a

typical Roman in his courage, determination, keen penetration into the characters of men and their motives and in his practical talent for organization. He was also a typical Roman in his harsh and choleric disposition, in his passionate excitable nature and in his deep desires and fierce resentments.

Q. 17. Refer the following lines to the context, explain them fully and add whatever critical notes you may think necessary.

Ans.

(*a*) If I have veiled my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late, with passions of some difference,
Conception only proper to myself,
Which give some soil, perhaps, to my behaviours.

(*b*) Were I a common laughter, or did use
To stale with ordinary oaths my love
To every new protester ; if you know
That I do fawn on men, and hug them hard
And after scandal them ; or if you know
That I profess myself in banqueting,
To all the rout, then hold me dangerous.

(*c*) Ye gods ! it doth amaze me,
A man of such feeble a temper should
So get the start of the majestic world
And bear the palm alone.

(*d*) Yet I see
Thy honourable metal may be wrought
From that it is disposed ; therefore, it is meet
That noble minds keep ever with their likes ;
For who so firm that cannot be reduced ?

(*e*) You look pale and gaze
And put on fear, and cast yourself in wonder,
To see the strange impatience of the heavens ;
But if you would consider the true cause

Why all these fires, why all these gliding ghosts

. . . .

why you shall find
That heaven hath infused them with these spirits
To make them instruments of fear and warning
Unto some monstrous state.

(*f*) Therein ye gods, you make the weak most strong;
Therein ye gods, you tyrants do defeat;
Nor stony towers, nor strong link of iron,
Can be retentive to the strength of spirit.

(*g*) He were no lion, were not Romans hinds.
Those that with haste will make a mighty-fire
Begin it with weak straws: what trash in Rome,
What rubbish and what offal when it serves
For the base matter to illuminate
So vile a thing as Caesar

(*h*) O, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like rich alchemy,
Will change to virtue and to worthiness.

(*i*) No, not an oath, if not the face of men,
The sufferance of our souls, the time's abuse—
If these be motives weak, break off betimes
And every man hence to his idle bed;
So let high-sighted tyranny range on,
Till each man drop by lottery.

(*j*) If he love Caesar, all that he can do
Is to himself—take thought and die for Caesar:

(*k*) I am not sick, if Brutus have in hand
Any exploit worthy the name of the honour.

(*l*) O world, thou wast the forest of this hart;
And this, indeed, O world, the heart of thee,
How like a deer, strucken by many princes.
Dost thou here lie!

(*m*) O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest men
That ever lived in the tide of times.

(*n*) Did not great Julius bleed for justice' sake ?
What villain touch'd his body, that did stab,
And not for justice !

(*p*) Tut, I am in their bosom, and I know
Therefore they do it : they could be content
To visit other places ; and come down
With fearful bravery, thinking by this farce
To fasten in our thoughts that they have courage,
But 'tis not so.

Ans. (*a*) Brutus explains his want of affectionate attention towards Cassius by saying that he is distracted by contradictory feelings and that he is constantly trying not to apper worried or troubled in the presence of others. He adds that for some time past he has been disturbed by these emtions and thoughts that concern him alone and these perhaps make his manner towards others appear less courteous than usual. But he assures Cassius that he regards him his friend and requests him not to attribute his change of manner to any other cause than that distracted by his troubles, he has sometimes forgotton to show those outward courtesies which are due to his friends.

Note. We find that Brutus has already been thinking about the same problem as Cassius is going to talk about. Caesar's ambition and his desire to become king have engaged his thoughts ; only his love for Caesar has been opposed to his love for Rome and freedom.

(*b*) Cassius assures Brutus that he is not leading him into any dangers. He admits that Brutus would be justified in calling him dangerous if he were a common buffoon, or if he were accustomed to make his love a mere commonplace affair by swearing it with commonplace oaths to every new and untried chance comer who professed friendship for him. Brutus would certainly be right in holding Cassius dangerous if it could be proved against him that he flattered men, made a show in their presence, of warmly treating them and then spoke evil of them behind their backs or that he made protestations of friendship to every boon-companion.

Note. The whole point of this outburst of Cassius is that he is not a false friend to Brutus and that he is not flattering him or leading him into any snare.

(*c*) After having shown how the majesty of Caesar vanished before the violence of the Tiber that was in flood and the prostration of disease, Cassius expresses his surprise that so weak a man should obtain so great an advantage over all others as to become superior to them all ; and alone carry off the prize in the race of life. The speech expresses with emphasis the utter inability of Cassius to understand the reason of Caesar's pre-eminence.

Note. It must be remarked here that Cassius is not trying to prove that Caesar is an inefficient or incompetent person, but that he is merely a man, as his infirmities show, not a god as he is being treated.

(*d*) This soliloquy of Cassius shows his moral inferiority to Brutus. He is less scrupulous in the employment of means for the attainment of his ends than is Brutus. But he is not an out and out villian. There is no denying the fact that he does all he can to seduce Brutus from the path of honour and cajoles him to enter into a conspiracy against his best friend. But he had in him the true republican spirit also.

Cassius is a shrewed judge of men and can see very easily that Brutus is made of easy, flexible metal which may be worked into qualities contrary to its original constitution. Therefore he comes to the conclusion that it is necessary that the good should always associate with the good, for men are never so strong in chracter that they cannot be led astray.

(*b*) In this speech Cassius wants to bring home to Casca that the gods are angry and have sent those manifestations of their wrath because they can no longer bear with men's sins. Cassius cannot see any reason why Casca should look a terror-struck and throw himself into a state of wonder at the sight of those strange manifestations. Instead of wondering like that, Cassius

asks Casca to give a little thought to the real cause of those things—why such fire descends from the heavens, why these disembodied spirits are seen gliding about the streets, why birds and animals act contrary to their natural dispositions. Why the aged act like children, while children show wisdom beyond their years, why all these show deviations from the ordinary laws that regulate their being—you will easily see that the gods have caused these deviations in order that they may inspire man with awe and serve as portents of some coming disaster.

(*f*) If Caesar became king, Cassius says he would kill himself and others and thus free himself from oppression. Cassius feels thankful that since he has the power to destroy himself by committing suicide he can thus free himself from oppression and frustrate the designs of the most wicked tyrant. A strong spirit, says Cassius cannot be imprisoned by anyone, for it can always escape all sorts of confinements by destroying the body which envelopes it. For such a spirit

> Stone walls do not a prison make,
> Nor iron bars a cage.

Suicide thus becomes a powerful weapon in the hand of the oppressed who though physically or politically weak becomes morally strong and gains the upper hand over the oppressor by circumventing his plans. Such a man with such a determined sprit can never be a slave.

Note. Suicide under certain conditions was considered not only justifiable but praiseworthy by stoics. They greatly respected Cato who killed himself at Utica after the battle of Thupsus rather than submit to Caesar. (April 46 B. C.) Shakespeare often contemplates the question of suicide as an escape from the ills of life. *Cf*. the famous speech of Hamlet "To be or not to be."

(*g*) Cassius does not blame Caesar for being a tyrant, but the people of Rome who are such a poor

spiritless lot. Cassius has already expressed this idea in conversation with Brutus when he said:

> The fault, dear Brutus, is not in our stars,
> But in ourselves that we are underlings.

Romans, he says, must be a poor lot when such a worthless man as Caesar uses them as the base material upon which he may build up his fame and glory. They cannot be worthless stuff if they serve no better purpose than assist in the personal glorification of such a man as Caesar.

(*h*) With all his cynical depreciation of others, Casca in this speech bears unqualified testimony to the greatness of Brutus. He is very highly esteemed by the people and he is felt by all the conspirators to be necessary to the success of the conspiracy. Just as base metals can be transmuted into gold by the alchemists, similarly Brutus' co-operation in and his support of the conspiracy will make it appear a noble act of liberation in the eyes of the people.

(*i*) This speech brings out the character of Brutus, his idealism and unpractical and impracticable nature. He has a high sense of honour and this high tone he carries into the darkest scenes of the play. The use of criminal means has usually an intoxicating effect upon the moral sense, and suggests to those once committed to it that it is useless to haggle over the means to compass the crime until the end be obtained. Brutus resists this intoxication, setting his face against the proposal to have an oath to bind themselves to the executive of their design. Brutus scorns such a proposal to him with his high ideas of the cause to which they are devoting themselves, an oath, as security for good faith is a thing to be looked down upon. The cause is spur enough to prick them to redress. And if these motives are not strong enough to incite them to action and bind them to secrecy, Brutus advises that they should give up their project and each man get back to his bed again and let the tyrannous oppression of Caesar continue until, one by one, it is each man's lot to fall.

(*j*) Brutus explains that if Antony's love for Caesar is so great, the most he could do would be to become melancholy and take his own life. Brutus despises Antony as a mere lover of pleasure, incapable of serious action.

Note. Here he made a mistake which he discovered too late. Shakespeare knew that the man of pleasure need not be a man of pleasure only. He and his fellows who had such merry times at the "Mermaid" were good at other things besides jests.

(*k*) Ligarius says that his illness would vanish in a moment if Brutus is undertaking any enterprise in which honour is to be gained.

Note. We have here a subjunctive mood in the conditional clause and the indicative in the principal clause.

(*l*) While lamenting the death of Caesar, Antony does not forget to pay a compliment to the conspirators. He is blowing both hot and cold in the same breath. He says that the world was the forest in which the hart (Caesar) wandered about ; and Caesar was really the heart of the world. Caesar like a hart was brought to bay at the Capitol and the conspirators, men noble and illustrious, like hunters surrounded his body, attacked him, slew him and then like hunters painted their arms up to the elbows with the blood of their victim.

(*m*) Left alone with the dead body of Caesar, Antony gives free vent to his thoughts. All the time he addresses the dead body and incidently tells us his plans so that we know part of the plot beforehand. This is one of the uses of a soliloquy—to acquaint the audience with the events that are to come.

Apologizing to the dead body that is lying in a pool of blood, for acting in a mild and submissive manner towards its murderers, Antony says that while Caesar lived he was the most illustrious man, the world ever knew.

Note. Life is often compared to a river, the waters of which—the individual life—are ever flowing away to be merged into the sea of death.

(*n*) These lines are from the quarrel scene.

To Cassius' angry rejoinder Brutus replies by pointing out that Caesar perished " but for supporting robbers " and that they who slew him should be the base persons in the world to countenance anything like last bribes. Noble Caesar was put to death in the cause of justice and therefore there is no reason, says Brutus, that one of those who plunged their daggers into his body will not do the same to Cassius if he was guilty of a similar offence.

Note. Brutus is so convinced of the righteousness of his own motives that he can entertain no suspicion against anybody else. He is sure that they all killed Cæsar because they were all actuated by the loftiest of motives.

(*p*) In these lines Antony has predicted that the enemy would not attack them at Philippi but keep their position at Sardis. He explains their change of tactics by saying that they have come down to meet them with warlike pomp in order to inspire them with fear. Their outward bravery, he adds, is the result of cowardice.

————

AS YOU LIKE IT

Q. 1. Compare and contrast the character of Rosalind with that of Celia.

Or

Describe Rosalind's appearance and character. What light is thrown on her character by her relations with Celia ?

Or

Discuss the characters of Rosalind and Celia.

Ans. (*i*) **Qualities in which one is a foil to the other :**

(*a*) **General.** In many respects Celia acts as a foil to Rosalind. Rosalind is impulsive, vivacious and voluble. Celia is prudent, thoughtful and reserved. Against Rosalind's impetuosity she has worldly wisdom which is the result of an alert and resourceful brain.

Rosalind has confidence in herself to command herself completely in her love affair ; Celia is different. She even expresses her distrust about her sex being able to hold its own against men. She is the sort of girl who may not appeal to a gallant youth of twenty-three, but she is sure to stir to its depths the heart of a man over thirty. Throughout the play she strikes one as being more mature than Rosalind. We remember when Rosalind complains of the briars that fill this working-day world Celia replies : "If we walk not in the trodden path, our very petticoats will catch them." But as luck would have it Celia too has to leave the trodden path when the call of love comes.

(*b*) **Celia is more practical than Rosalind.** Shakespeare did not spend much time or labour in sketching Celia, yet she strikes one as being very demure and tender and twice as worldly wise. It is she who comes out with practical suggestions at all moments of difficulty.

Rosalind does not know where to go when she is ordered to leave the court. Celia does not only ask to accompany her but suggests that they should go to the forest of Arden. Again it is she who inveigles Touchstone to accompany them. While in the forest of Arden, it is she who provides money to buy the sheep-farm.

(c) **More quiet and retired than Rosalind.** Less impulsive and more conventional than Rosalind, Celia is also more quiet and retired than Rosalind. She rather yields to Rosalind, than is eclipsed by her. She is as full of sweetness, kindness and intelligence, quite as susceptible and almost as witty as Rosalind. But she makes less display of her wit, as of her other qualities too. It is because she is reserved and content to remain in the background. But in company with Rosalind we find that she is gifted with an extraordinary amount of quickness and intelligence In her company her sense of humour too has full play and she flies many a shaft of raillery.

(*d*) **Rosalind's humour—*Cf.* Celia's humour.** Rosalind's character, on the other hand, is made of sportive gaiety and a tender heart. Her tongue runs faster to conceal the pressure of her heart. She talks herself out of breath only to get deeper in love.

Her sunny humour has full play when once she gets away from the sickening atmosphere of the court. Her discription of a woman's wit is exactly applicable to her own. She says some of the most charming and most humorous things in the world. In spite of the sorrows that surround her, her mirth overflows through her tongue. Her sense of humour enables her to laugh at her miseries or give expression to her serious thoughts with a joyous sprightliness that was hers by nature.

(*ii*) **Qualities which are common to both.**

(*a*) **They both love each other.** *The depth of Rosalind's love for Celia* is evident by the fact that though sad at heart she is prepared to put up a cheerful appearance for her sake. " She will not indulge is selfish regrets, but yields to Celia's tender remonstrancesl, and as

from behind a summer cloud her natural vivacity brightens out into sunny flashes of merriment." In the forest of Arden, weary and sick at heart she keeps up her courage not so much for herself as for her cousin—Celia. She calls her "the weaker vessel" and regards it her sacred duty to protect her.

More than cousins, they are friends. They have no secrets from each other. No sooner an idea occurs to one than she discusses it with the other, and they at once decide upon a joint course of action.

Celia's love for Rosalind is a strong feature of her character. She refuses to let Rosalind go alone into exile. When in the forest of Arden, her first thoughts are always about her cousin. She takes easily and kindly to all her changing moods and never shows the least irritation or resentment. Bound to her by an infinite sympathy she makes her cousin's wrong her own. Sorrow, one feels, can hardly touch her except through Rosalind. For her sake she leaves her father and comforts of the court life.

(*d*) **They both have womanliness in their characters.** With all her vivacity, Rosalind's heart has its own burden. She is a woman after all, and we respect her as such. The male disguise does not alter her nature. She faints when Oliver, to excuse Orlando's delay, brings her a handkerchief stained with his blood. Tired of walking in the forest she confides to Touchstone: "I could find in my heart to disgrace my man's apparel and to cry like a woman." Like a woman she burns with curiosity to know who the author of the verses written in her praise is. Like a woman often she lets her tenderness and sympathies go a little too far, but like a woman again she recovers her self-possession and presence of mind to save the situation. As soon as she recovers from the swoon she has sufficient self-mastery to say: "I pray you tell your brother how well I counterfeited."

Celia, too, is a woman first and anything else afterwards Comforting her sprightly cousin in the April tears she sheds and pretty poutings she gives way to, ever pet-

ing, humoring, loving and ministering to Rosalind she acts the part of a grown-up woman. Her irony of banter, her praising under guise of disparaging, her affecting to blame the man her cousin loves, that her cousin may have an opportunity to defend and praise him, are all in the highest taste and show most perfect knowledge of womanly nature.

(*a*) **They both have ample commonsense.** Rosalind takes a very commonsense view of things. Girlish, impulsive and impetuous, it is a marvel that she never does anything thoughtless. When Jaques tells her that experience has made him sad, she retorts :

"I had rather have a fool to make me merry than experience to make me sad ; and to travel for it too !"

Though deeply in love with Orlando, she is not a bit sentimental. She has too much commonsense to indulge in any mawkish thoughts.

Celia's commonsense "mounts to the seat of grace within the mind." The attempt to excite in her mind jealousy for Rosalind by placing them in comparison fails.

Thou art a fool, she robs thee of thy name
And thou wilt show more bright and seem more virtuous
When she is gone

Her reply to the above testifies to her common sense :

If she be a traitor
Why so am I : we still have slept together
Rose at an instant, learn'd, play'd, eat together.
And wheresoe'er we went, like Juno's Swans,
Still we went coupled and inseparable.

Thus in many points alike the characters of Rosalind and Celia are contrasted with each other too. They are like April sunshine and showers—one brightens the other by comparison as well as contrast.

Q. 2. Show how Shakespeare has been successful in managing four different themes in As You Like It.

Ans. The following are the four different threads that are woven together into one texture by Shakespeare in *As You Like It* :—

(*a*) The love story of Rosalind and Orlando
(*b*) The love story of Celia and Oliver
(*c*) The love story of Phebe and Silvius and
(*d*) The wooing of Audrey and Touchstone.

There are also two sub-plots, too, which, instead of detracting our attention from the main plot, heighten our interest, because they are made interdependant. The first act is preliminary to the main action which turns on

(*a*) the quarrel of the two brothers,

and (*b*) the banishment of the Senior Duke by his younger brother. There is, therefore, at the very outset parallelism of two brothers. The nucleus of the plot is the quarrel of the brother Orlando and Oliver on the one hand and Duke Frederick and Duke Senior on the other. With Act II there is a change of scene to the forest and with that a complete transformation of characters.

In Act III we have the climax of the drama.

In Act IV love attains perfection all round through complication in the plot and comedy of errors.

The last act contains the *denouncement* and the happy ending which is so essential in pastoral comedy. The background of the play is the forest of Arden which is the centre of interest.

To look at the play from another point of view one night say that the arbitrary, unlawful dethronement of the good Duke forms the basis of the plot ; the unreasonable persecution of Orlando by his brother and the unreasonable banishment of Rosalind are the first and chief notices of its advance. In the forest all three abandon themselves to the most unrestrained and diversified play of caprice and fancy. The play proceeds in this way till the wicked brother and the unlawful Duke are brought to see their transgressions and are converted Thus even the mainsprings of action are in perfect accordance with the meaning and

spirit of the play, the various parts of which form one perfect harmony round which play the most perfect melodies.

Q. 3. "As You Like It" has been called a play of country life. Illustrate this by describing the characters of Touchstone, Phebe and Audrey.

Ans. The forest of Arden is another Arcadia, but the English countryside known to Shakespeare. Phebe, William and Audrey are not pigments of the mind but people whom Shakespeare actually knew. The play opens with a scene of court life, but the boards of the stage are soon shifted and we find ourselves among rustic surroundings. Here we meet Audrey who is uneducated and ignorant. She has always lived in the country. That is why she is easily attracted by Touchstone's dress and his put on courtly manners. She is simple and frank, like all our country cousins. Unlike court flirts, the only type of happiness in love she knows is marriage. With simple frankness she says :

" I do desire it with all my heart ; and I hope it is no dishonest desire to be a woman of the world."

In the character of Audrey Shakespeare represents the simplicity of bucolic life. Her appearance gives definitely a rustic touch to the play.

Phebe, however, is more sophisticated. She is a typical country beauty of the dairy-maid type, and treats the advances of poor Silvius with scorn, and rides rougshod over his feelings. But in her own turn, she is clean swept off her feet by Rosalind dressed as a young forester. She is so turned by this all-sweeping passion that when she finds her love for Ganymede impossible, she transfers all her affection towards Silvius.

Touchstone is too complex a character to blend well with his simple surroundings in the forest of Arden. Really speaking, he stands outside the symmetrical arrangement of the characters of the play. The Senior Duke in a short time forgets the court-life and becomes a worshipper of nature about him. Duke Frederick is prepared to relinquish all he has in favour of Orlando, but Touchstone does not

forget that in his youth he had courtly upbringing, that in his own time he praised and flattered ladies, and has been the cause of the ruin of three tailors. I quote below what he has to say about a shepherd's life.

Truly, Shepherd, in respect of itself, it is a good life, but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fieds it pleaseth me well, but in respect it is not in the courts, it is tedious. As it is a spare life, look you, it fits my humour; but as there is no more plenty in it, it goes much against my stomach.

Q. 4. Discuss the character of Orlando and Oliver.

Or

Compare and contrast the characters of Orlando and Oliver.

Ans. Orlando is the hero of the play and Oliver its villain. They are both sons of Sir Rowland de Boys and yet so different from each other.

Oliver on Orlando.—

I quote below Oliver's opinion about Orlando:

"My soul hates nothing more than he. Yet he's gentle; never schooled, and yet learned, full of noble device and of all sorts, enchantingly beloved and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised . . ."

Oliver admits that he hates Orlando most bitterly. He is, therefore, in this speech only giving the devil his due. According to him Orlando is a perfect gentleman, well-bred and well-informed, in spite of his having had no education. His heart and mind are full of lofty and wise ideals. He is immensely popular with all classes, and inded people think so much of him that Oliver himself is completely underrated.

Oliver's Wickedness.

Oliver, on the other hand, is wicked, envious and unnatural. To treat his own brother as he does is to go against the laws of nature. It is just by a hair's breadth that he escapes being classed with such thoroughly wicked characters of Shakespeare as Regan, Goneril Edmund and Iago.

Orlando's nobility.

In spite of Oliver's evil thoughts, Orlando is too noble to cherish any feelings of revenge against him—his would-be murderer. The fact of the matter is that Orlando is altogether such a piece of young manhood as it does one good to be with. He has no special occasion for heroism, yet we feel there is planty of heroic stuff in him. He is brave, gentle, modest and magnanimous. Never for a moment does he think of his high birth. But to avoid dishonouring it in his noble-heartedness he forgets and causes others to forget his nobility of rank. He is good without effort : nay, it would require some effort for him to be otherwise. His soul always yearns to do good of its own accord. Perhaps the only time when he is aware of his virtue is when his virtue triumphs over a great temptation, that is when he sees Oliver his unnatural brother in great danger.

> But kindness nobler ever than revenge,
> And nature, stronger than his just occasion
> Made him risk his life to save him.

It is no effort for him to return good for evil.

Oliver's unnatural attittude towards his brother

And it may be said with equal truth that it is no effort for Oliver to return evil for good. Against the wishes of his dead father Oliver treats Orlando most shabbily, and ultimately plans to put an end to his life. Foiled in his wicked desgin he redoubles his malice and envy against him. He knows that Orlando has done nothing to deserve this at his hands, yet he persists in it. He makes no secret of his hatred for Orland. Thus he informs Duke Fredrick:

> O that your highness knew my heart in this !
> I never loved my brother in my life.

Contrasted with this man is Oliver who with his great strength and carriage has great forbearance also. When he might have effortlessly put an end to Oliver's wretched life while he held him by the throat, he forbore to show rancour or revenge.

Both of them in love.

Orlando's love for Rosalind is sincere. He is devoted to her and prepared to sacrifice everything for her. Oliver's love for Celia is quite sudden and brings about his conversion. In a day he is repentent and chastened. Ordinarily such sudden conversion would he unconvincing, but in the forest of Arden nothing is impossible.

Q. 5. Contrast the character of Duke Frederick with that of the Senior Duke.

Ans. Their natures contrasted.

The characters of the two Dukes are sharply contrasted. If the Senior Duke is the personification of goodness, Duke Frederick is out and out evil. The Senior Duke has many qualities which made him positively good ; he is courteous to all ; he is equable in temperament and is open-hearted and generous. To make others happy seems to be his mission in life. Duke Frederick, on the other hand is harsh and envious. As is always the case with upstarts and usurpers he distrusts everybody and misconstrues everything they say or do. Le Beau describes well this aspect of his nature in the following words :

> Such is now the Duke's condition
> That he misconstrues all that you have done.
> The Duke is humorous ; what he is indeed
> More suits you to conceive than I to speak of.

His judgments are rash and arbitrary, they are never supported by any reasonable arguments. Rosalind he banishes because she is the daughter of her father : he can find no better reason for his action. And he is very

envious of the fact that his court is thinning every day and that the lords are leaving him to join the banished Duke. At once he flies into a temper and decides to lead a big army against his exiled brother and try to put an end to his life.

In the meanwhile the banished Duke leads a happy and contented life in the forest of Arden. Adversity does not disturb his self-composure or the balance of his mind. In spite of his misfortunes he looks on life with a philosophic calm. A friend of the poor and the unfortunate and a worshipper of nature, he combines in himself all the qualities of a cultivated gentleman. He is every inch a Duke though he takes no pains to show himself as such.

Their attitudes towards life contrasted.

An upstart and usurper Duke Frederick has developed a suspicious nature. His peace of mind is disturbed all the time with the fear of various imaginary friends. As soon as he learns that Rosalind and Celia have left the court he suspects Orlando to have had his finger in their flight. And when Oliver denies all knowledge of the matter he disbelieves Oliver too. Thus he makes his life quite miserable and finds to his annoyance and despair that weary lies the head that wears the crown.

In sharp contrast with this attitude towards life there is the Senior Duke about whose temper and moral frame everything is sweet, considerate and firm. We feel that his whole being is thoroughly informed and built up with Christian discipline and religious efficacy. So that the asperities of life do but make his thoughts run the smoother. For him life has only one side—the bright. He derives comfort and solace from everything, even from the banishment of which he says:

> And this our life exempt from public haunt,
> Finds tongues in trees, books in running brooks,
> Sermons in stones, good in everything.

The Senior Duke is a philosopher whose philosophy has been perfected in the school of bitter experience and

yet lacks all bitterness of taste. He can deliver a long lecture on the uses of adversity, and his sentences ring with the sincerity of belief and his actions are in accordance with what he says. Deprived of his power and Dukedom and separated from his only child, Rosalind, he still finds comfort in the loyal companionship of those who have willingly shared the exile with him. The loss of his Dukedom does not worry him much. The fact is that he puts very little value on worldly possessions and has a love for things higher than pomp and pride of place. And when he is called upon to resume the charge of his Dukedom, he does so with a lingering regret that his days of peaceful contentment are at an end. The only satisfaction he has at the recovery of his State is the feeling that he will be able to reward his companions who followed him into exile of their own will. He is also happy because he knows he shall now leave his Dukedom into the worthy hands of Orlando, who has in every way deserved to be the husband of his lovely daughter—Rosalind.

Duke Frederick's transformation.

Goaded by feelings of revenge, distrust and ambition, Duke Frederick leads an army against his banished brother. But on the way he meets an old religious man, who preaches him a sermon on Christian discipline. The result is that Frederick is converted "both from his enterprise and from the world." This conversion is rather sudden and makes a little too much demand on our credulity. But if we suppose that the man was not altogether wicked, that in his soul there were still a few atoms of goodness, this conversion becomes clear at once. The good impulses, when appealed to, assert themselves and the man turns a new leaf emerging into a new life.

Q. 6. Draw a brief character sketch of Adam. What evidence is there to show that Shakespeare acted this part.

Ans. Old Adam is a beautiful character. Loyal to the son of his old master, he represents the simple and pure devotion to duty of olden times :

O good old man, how well in thee appears
The constant service of the antique world.

While in the service of Sir Rosaland de Bois he worked, not for any reward, but out of a sense of duty. He belongs to those times :

When service sweat for duty, not for meed.

He knows no other ideal or purpose in life than that of continuing in the service of the family in which he has already spent almost all his days. He is quite willing to be as loyal and devoted to Oliver as he was to his father. But Oliver is not the sort of man who can command respect or devotion. He is rude to the old man, he disregards his grey hairs and calls him an "old dog," when Adam attempts to make peace between the two brothers. This insult works its way very deep into the heart of the old man and his thoughts run back to his dead master, and the difference between him and his new master is vividly brought before his eyes. This is what he says :

"Is 'old dog' my reward.' Most true, I have lost my teeth in your service. God be with my old master ! he would not have spoken such a word."

These words are a cry from the heart. Henceforward Adam transfers his fidelity to Orlando whom he calls " my young master," my " sweet master," " my gentle master," and loves him because he reminds him of old Sir Rosaland.

It is generally believed that Shakespeare acted the part of Adam. In the course of his remarks on Shakespeare's acting Coleridge said : It is my persuasion, indeed my firm conviction, so firm that nothing can strike it—that Shakespeare was a very great actor, in the best sense of the word. I am certain that he was a very great actor. I am certain that he was greater as Adam in *As You Like It* than Burbadge as Hamlet or Richard III. Think of the scene between him and Orlando, and think again that the actor of that part had to carry the author of that play in his arms ! Thinks of having had Shakespeare in one's arms. It is worth having died two hundred years ago to have heard Shakespeare deliver a single line. He must have been a great actor.

There is, however, further evidence to prove that Shakespeare acted the part of Adam. In his note on Shakespeare Oldys, the 18th century antiquary remarks : "One of Shakespeare's younger brothers, who lived to a good old age, even some years, as I compute, after the restoration of *King Charles II* would in his younger days come to London to visit his brother *Will*, as he called him, and be a spectator of him as an actor in some of his own plays. When this younger brother of William Shakespeare was very old, he was asked about Shakespeare's acting. All that he could remember was that had he once seen Shakespeare act a part in one of his own comedies, wherein being to personate a decrepit old man he wore a long beard and appeared so weak and drooping and unable to walk, that he was forced to be supported and carried by another person to a table at which he was seated among some company, who were eating, and one of them sang a song."

This part is no other than that of Adam.

Q. 7. Characterize the melancholy of Jaques and give the substance of his comments upon the sobbing deer.

Or

Examine the character of Jaques as exhibited by himself or in the comments of others. Does his so-called melancholy seem on the whole deserving of admiration or pity or censure ?

Or

Discuss Jaques outlook on life. Characterize his cynicism.

Ans.

The melancholy of Jaques.

After an unrestrained youth of sin and wicked deeds, in his middle age Jaques becomes an avowed and confirmed cynic who can suck melancholy out of a song as a weasel sucks eggs. He speaks of sleeping and railing as of the

two sides of his normal condition. It is not unlikely that this melancholy has been caused by the regrets that he now feels for having led a life of shame. Besides it must not be forgotton that his temperament was never very healthy. When an ill-balanced mind is worried by feelings of remorse it is very natural for it turn melancholy. *And Jaques' melancholy has character of its own.* In conversation with Rosalind (Act IV, Scene 1) he confesses that his melancholy is not that of a scholar, which is due to his longing to be the first scholar of the day, nor that of musician, whose genius renders him fanciful and irritable. Neither is his melancholy the reserved pride of the courtier, nor is it the morose gloom of the dissatisfied ambitious soldier. It does not resemble the professional gravity of the astute lawyer nor the whimsical sadness of a lady, neither is it akin to the extreme depression of the lover. It is in fact a melancholy peculiar to him, distilled from many herbs and formed of many ingredients. It may, indeed, be described as the result of reflection on the many and varied experiences he has gone through in the course of his travels. This habit of musing upon these things seems to enfold his mind in a cloud of settled melancholy and gloom.

Analysis of this melancholy.

The above is more or less, Jaques' own description of his melancholy. Obviously it is not the result of social life but of a constant attempt at self-exaltation by the mode of differing from others. He is an egoist who looks down upon everything that others do as commonplace. In other words his melancholy is one of self-love. He delights to see things otherwise than they are and to make them speak out some meaning that is not in them ; their plain and obvious sense is not to his taste, which is only another way of saying that he cannot open out and run over, save when things are going wrong.

But it must be remembered that this melancholy is harmless and by no means sour or unsocial. The society of good men, provided they be in adrversity, has great charm. He likes to be with those, who, though deserving the best

still have the worst. Virtue wronged, buffeted, oppressed in his special delight ; because such moral discrepancies offer the most salient points to his cherished meditations.

Thus his melancholy is graceful and free from any dash of maliginity. Delighted beyond measure at the voice of song, thrown into fits of laughter at the sight of a fool, he represents the sum total of an utterly useless yet perfectly harmless man. A strange mixtute of reality and affectation he does nothing, but think, yet apparently thinks to no purpose, in other words, thinking is with him its own end. On the whole if in Touchstone there is much of the philosopher in the fool,in Jaques there is not less of the fool in the philosopher. To use the words of Hazlitt he is the prince of philosophical idlers, his passion is thought, he sets no value upon anything but as it serves as food for reflection.

His comments upon the sobbing deer.

The melancholy of Jaques, grieved at the sight of the wounded deer and thought, in hunting him, the banished Duke was more of an usurper than his brother who had banished him. As the wretched animal lay breathing his last at the brink of the stream adding his tears tothe running waters, Jaques stood there. From the sight before him he drew a thousand comparisons to the life of man. This is what he says : "Poor deer, you are like the man who makes his last will and testament, leaving his possessions to some one who has already more than he needs."

Thus seeing that the deer is without the company of his companions he says : "So when one is in a state of misery all friends desert the unfortunate man." Presently there come leaping through the wood, a herd of well-fed deer, but do not stay to console their wounded friend. "Ah" remarks Jaques, "keep your way you are exactly like a crowd of prosperous business men for in such a manner would they pass by and ignore a poor fellow-citizen."

Thus Jaques goes on railing against society, the life in the city and the life at court, and even the life the

Duke and his followers led in the forest. He swore that they were all intruders and tyrants—even worse than that for they disturbed the deer, terrified them and slew them in their home which nature had given them. Thus Jaques poured out his pathos as an indulgence.

The reader's reaction towards this melancholy.

The reader, on the whole, enjoys this pose of Jaques He certainly not censures it nor pities it. How racy and original is everything that comes from him ! He is actually the most popular character in the play.

Note. The above is a complete answer to all the three alternatives, which are in fact, different ways of putting the same question. The "Cynicism" of Jaques is the same as his "melancholy."]

Q. 8. Write an account of the reconciliation of Orlando and Oliver.

Ans. After the flight of Rosalind and Celia from court, the usurping Duke drove Oliver our of the court, for he suspected him of being privy to their flight. As he was wandering in the forest of Arden he felt tired and went off to sleep Whilst he was asleep a snake entwined itself sound his neck and was about to bite him. As good luck would have it Orlando was passing that way. Seeing him the snake slipped away into the bush. Under the shade of this bush there was a hungry lioness ready to spring on Oliver. Seeing this Orlando's natural kindness of heart and brotherly affection took the better of his feelings of revenge, and forgetting the unnatural way in which Oliver had treated him, he fought the lioness and killed her. The noise of the encounter aroused Oliver from his slumber. He felt utterly ashamed of his past behaviour and begged Orlando's pardon. With tears of reconciliation one told the other all that had happened to him since they had last met.

Q. 9. What is the difference between wit and humour. Write a short note on the different kinds of humour to be found in "As You Like It."

Ans. The terms wit and humour are often confused but they are really different in meaning. The first is

based on intellect and the second on insight and sympathy. Whereas a witty person depends for his effects more on brilliancy of language, a humorist depends more on kindly human feelings in order to excite laughter or mirth.

Wit is something warlike. In the realist hands it is like the sword, quick to flash out upon slight provocation and for a simi-lar office—to wound. Commonly its attitude is entirely pugilistic, two blunt fists rallying and countering. When harmless it is like a running brook with innumerable fresh lights at every turn of the wood though its business is to find a way.

Humour might be defined as extreme sensitiveness to the proper proportion of things. We are so accustomed to exaggerate one or other side of a fact that the true proportion, when seen, strikes us with a sense of incongruity and so excites laughter, but the laughter is really at our own previous misconceptions and therefore borders on the painful. Wit, on the other hand, is an intellectual triumph, bringing things into connection that before appeared totally different. The laughter it causes is that of self-satisfaction and may even be accompained by cruel feelings towards others.

In *As You Like It* Rosalind is mainly witty though she has humour also whereas Jaques and Touchstone may be said to be, in the main, humorists.

Rosalind has to get away from the sickening atmosphere of the court to recover her brilliant wit and genial healthy humour. It is this humour that enables her to laugh at her miseries and it is her wit that enables her to give expression to her serious thoughts with a joyous sprightliness that was hers by nature. How full of voluble, laughing grace in all her conversation with Orlando—

In headless mazes running
With wanton haste and giddy cunning.

The effect of her sense of humour is, as it were, to lubricate all her faculties, and make her thoughts run brisk and glibe even when grief has possession of her heart. It is through this humour that the organs of the

play are held in perfect concert with her springs of serious thought. Hence it is possible for her to be outwardly sad at the same time. The sorrow that is swelling her breasts puts her wits and spirit into a frolic and in the mirth that overflows through her tongue we have a taste of the grief with which her heart is charged.

Rosalind's description of a woman's wit is excellent and is appliciable to her own wit. She tells Orlando : " Shut the door upon a woman's wit and it will get out through the window. Shut that and it will find a way out through the key-hole. Stop that and it will fly with the smoke out of the chimney. . . . Marry, you shall never take her without her answer, unless you take her without her tongue."

These lines describe very well the sparkling wit of this smiling-natured woman. She says some of the most witty things in the world and some of the most humorous.

For the humour of Jaques it is difficult to find an appropriate epithet. Of course it is melancholy, but it is also philosophical. We find him showing a serious bent of mind throughout the play. He looks beneath the outward appearance of things and has that deep eye to the lessons of life which is always associated with wisdom. But in the play, other characters do not treat his seriousness with much respect, nor does his wisdom help him to gain victory over those with whom he comes into contact. It is a morbid humour of melancholy which makes him wise but gives him no advantage over his adversaries. Nobody laughs at his humour for it is opposed to all that is healthy. With the corruption of his soul his humour so to say, has gone bad. It is not spontaneous as is Rosalind's. On the other hand it is laboured and has a touch of malevolence and self-exaltation.

Touchstone is a clever fool, but his humour is not always so spontaneous as that of Rosalind ; very often it is supplied to order It being his profession Touchstone has to draw fun on demand from such diverse topics as

courtiers' oaths, travellers' complaints, the course of time, irregularities of fortune, shepherd's life and so on. But almost there is a deep-rooted point in his folly. As the Duke says : "He uses his folly like a stalking horse and under the presentation of that he shoots his wit." But this wit is not natural as Rosalind's. In fact it is professional—often to fill up a moment of waiting he is called upon to exercise his professional function.

Thus we see that there are three distinct forms of humour in *As You Like It*. There is the healthy humour of Rosalind, the professional humour of Toutchstone and the morbid humour of Jaques. One might differentiate them all by saying that if Rosalind's humour is a tribute to the delightful oddities of things in general and Touchstone's humour is a tribute to his professional office, Jaque's morbid humour is a tribute only to himself.

Q. 10. Write short notes on the following characters—Amiens, Le Beau, Jaques (*the son of Sir Rowland*)

Ans. Amiens.

Amiens is one of the followers of the exiled Duke. His songs and laughter are in direct contrast to the melancholy and cynicism of Jaques. Amiens sings and enjoys himself in everything. Jaques, on the other hand, makes parody of even the songs of Amiens and finds them an opportunity to avail against the folly of man. It is in Amiens that the true spirit of forest-life blossoms ; he has grace, sweetness and amiability which are in perfect harmony with the forest-scene. He thoroughly merges himself in, and breathes the quiet repose, of the forest scene. His songs paint for us those pleasures which he enjoys most in the forest life—the delight of Ging under the greenwood tree and singing away the time. Musical as he is, he enjoys the music of nature, of birds and brooks.

Le Beau.

Le Beau is a typical courtier. He plays but little part in the main action of the play. He informs Celia anP Rosalind about the wrestling match between Orlando and

Charles ; and describes to them the first part of the match which they had missed. By exaggerating the prowess of Charles he prepares us as well as Rosalind and Celia to take a sympathetic interest in Orlando. It is he again who informs Orlando about the anger of the Duke and advises him to leave the court. This done Le Beau makes his exit from the stage not to appear again.

He talks well, dresses well and behaves well.

Jaques De Bois.

Like Le Beau, Jaques de Bois has very little to do in the play. He appears but twice – first in the first act and then towards the end of the play. From the little we see of him it is not possible to judge his character. In the last scene he is merely a messenger of the news that the banished Duke has been restored to his lost dukedom and that the usurping Duke has repented and turned a recluse leaving everything into the hands of the rightful owner.

Q. 11. The best instance of the alliance of poetry with drama is to be found in "As You Like It" Discuss.

Love is the pivot on which the action of "As You Like It' turns. Discuss.

Or

Discuss the comic spirit in "As You Like It" and write a short note on its pastoral atmosphere.

Ans.

Alliance of poetry and drama.

In *As You Like It* music and sweet poetry are in best agreement. Music winds by its fountains, arbours, and all through the pleasant forest of Arden. It is as much a love *poems* as *Romeo and Juliet*. And the chief interest of the play is its poetry. There is hardly any conflict of character, practically no intricate situations or any complex tangle of intrigue. The play is rich in nothing but poerty. In no other play do we find the bright imagin-

ation and fascinating grace of Shakespeare's youth so mingled with the thoughtfulness of his maturer age. Poetry blends harmoniously with the romantic glades and magic windings of Arden. The effect of this poetry on the reader is that it takes full possession of his soul and enables him to absorb all the questions of the play through his imagination.

Love in "As You Like It."

As You Like It is a comedy of lovers. Love grows like a flower in the soul of almost all the characters. It is a spirit quiet and fresh and one is forced to agree with Marlowe that—

Whoever loved, that loved not at first sight.

In this play all the characters fall in love at first sight. Love comes to all—clown and courtier. Touchstone falls in love in exactly the same way as Orlando. The serious maiden, Celia, cannot escape the arrows of Cupid, nor can the witty Rosalind. The bad brother Oliver falls a prey to them just as the good brother. Love comes rather suddenly to them all and leads them forth on the dance of love through that maze of happy adventures which is Shakespeare's comedy. None refuse the call of Love, none worry to consider the cost. Young gallants, like Orlando, with no intent to marry, run to meet their fate. Royal girls, like Rosalind, brought up in seclusion and luxury put on man's clothes and take to wild woods. The disguises and mistaken identities all lead to gaiety and fun, and the play ends with the fulfilment of the romantic dreams of almost all the characters. Rosalind is happily married to Orlando. Celia and Oliver enjoy wedded bliss. Silvius at last has Phebe for wife and Touchstone is, for the moment, at least, quite pleased with Audrey. Cupid has rewarded quite generously all his worshippers.

It is, therefore, love, and love at first sight, that is the pivot on which the action of the play revolves. The text that Shakespeare meant to illustrate was that which he put in Phebe's mouth: *Whoever loved that loved not at first sight.* Love at first sight, like that of

Juliet and Romeo, is the love of Rosalind for Orlando, of Celia for Oliver, and of Phebe for Ganymede.

The comic spirit of "As You Like It."

There are only three industries in *As You Like It*—making songs, making love and making jests. The first two have been treated already. Here we are concerned with the third—making jest. In this respect one may say at once that *As You Like It* is the sweetest and happiest of all Shakespeare's comedies. No one suffers, no one leads an eager intense life. It is mirthful, but the mirth is sprightly, graceful, exquisite. There is none of the rollicking fun of Sir Toby here (*Twelfth Night*) ; the songs are not "Cozier's Catches" shouted in the night-time but the solos and duets of pages in the wild woods or the noisier chorus of foresters. The wit of Touchstone is not mere clownage, nor has it any direct serious significance ; it is danity kind of absurdities, worthy to hold comparison with the melancholy of Jaques. And Orlando in the beauty and strength of early manhood and Rosalind, a gallant, curtle-axe upon her thigh, a boar spear in her hand, and the bright, tender, loyal womanhood within, are figures which quicken and restore one spirits, as music does.

Thus the comic spirit of *As You Like It* has a serenity of golden temper. This comic spirit, as in *Twelfth Night* acts as a physician, its purpose being to heal ailment of an idle brain. *Twelfth Night* is the comedy of the sentimentalists whereas *As You Like It* is a comedy of the romantics.

The Pastoral atmosphere of the Play.

As You Like It is a play dealing from beginning to end with pastoral adventures and stories of love rather than conflict of character or emotion. Much of the matter and manner of the play are frankly pastoral in the most conventional sense. But Shakespeare defines his position clearly. He is perfectly willing to utilize the pastoral motive and extract all the romantic interest he can out of it. But he has no sympathy with a certain philosophic view of life which, so far as pastoralism was serious at all, may be said to have been more or less distinctly its pur-

pose to expound. Pastoral literature is to be interpreted at bottom, as the expression, under a characteristically artificial form, of a certain sentimental reaction to the sophistications of an over ripe civilization. Though in the hands of the humanists of Shakespeare's time it was scarcely more than a literary exercise, it still carried with a certain *suggestion of contrast between the life of the city and the courts.* This contrast is clearly presented in *As You Like It* but Shakespeare formulates no philosophy out of it. Touchstone's question : " Hasn't any philosophy in thee, Shepherd ?" is a very pertinent one.

In his solemn pooling of his "Comic Greek Chorus" Shakespeare turns to ridicule the underlying ethical motive of pastoralism while, for the rest, the presence of the cynical Jaques in the enchanted forest of Arden is a sufficient reply to the conventional moralisings of the ban an Duke.

The Pastoral life.

But the life that the banished Duke and his followers led in the forest of Arden is the traditional life of the old eclogues, with no worse ill than Adam's penalty, the season's difference. The simplicity of this life is represented sufficiently in William and Audrey and if the pastoral lovers are wanted, Phebe for the fair unkind Silvius as the despairing lover, with Corin as the old Shepherd to soothe him, are types which could not be beaten by the ancient Greek poetry when it was the fashion to paint the pastoral life.

Pitted against this pastoral life we have the genial humour of Rosalind, the professional humour of Touchstone and the melancholy humour of Jaques. For the soft and sleepy tenderness of pastoral love there can be no more wholesome tonic than the bright wit and high spirits of Rosalind. Touchstone too likes to have a fling at these pastoral lovers, Silvius and Phebe. But he does not stop at merely that. He woos the rustic Audrey with folly, with folly he frightens away his rival William; he plays a match with Corin of court-

folly against pastoral wit. Finally he delivers a lecture on the theme of pastoral life. The morbid humour of Jaques is turned upon every element of life around him—particularly pastoral life. He will assist Touchstone's foolish marriage by giving away Audrey, but must at all events sneer at the parson.

Thus in *As You Like It* Shakespeare had painted a picture of a simple, natural mode of life as bright and fresh as ever quickened the weary soul of a worn-out citizen.

Q. 12. Describe the forest of Arden. Where do you think is it ?

Ans. The forest of Arden presents a woodland scene where the palm tree, the oak tree, the olive tree and a serpent and a deer are to be found—thus possessing flora and fauna thatfl ourish in spite of physical geographers. What season it is we do not know. We hear of biting cold and wintry wind.

But does it matter at all. Whatever the season, whatever the flora or fauna, we know that there is eternal summer in the hearts of those who live in this forest.

Throughout the play we are conscious of the, shady dark-green landscape in the background, and breathe in imagination the fresh air of the forest. The hours are here measured by no clocks, no regulated recurrence of duty or toil, they flow on unnumbered in voluntary occupation or fanciful idleness, to which every one addicts himself according to his humour or disposition and this unlimited freedom compensates all of them for the lost convenience of life. One throws himself down solitarily under a three and indulges in melancholy, on the changes of fortune, the falsehood of the world, and the self-created torments of social life; others make the woods resound with festive songs to the accompaniment of their horns. Selfishness, envy and ambition have been left in the city behind them, of all human passions love alone has found an entrance into this wildness where it dictates the same language to

the simple shepherd and the chivalrous youth, who hangs his love-ditty to a tree.

The forest of Arden is in France where Lodge has laid the scene af his novel. But *As You Like It* is through and through an English comedy on English soil, in English air, beneath English oaks. Nowhere else on the habitable globe could its scene have been laid but in England, in the country of Warwickshire, in and around which Shakespeare's family had been seated for many generations. The allusion to Robin Hood in the play proves this beyond doubt.

Q. 14. What past does Touchstone play in "As You Like It." Write a short note on his wit.

Or

Draw a character-sketch of Touchstone. What is his importance in the play Give a substance of his list of the qualifications of a courtier.

Or

Disscus the following statements: He uses his folly like a stalking-horse and under the presentation of that he shoots his wit. " Thou speakest wiser than art ware of."

Ans. Touchstone's part in the play and its dramatic importance.

Touchstone's part in the play is analogous to the part played by the chorus in a Greek play, that is the part of an unconcerned spectator who views everything dispassionately, where every other actor is an interested partisan. From beneath the mask of his own folly he can unmask the follies of others. And he is abundantly qualified to do so. By virtue of the fact that he is a professional fool, he is a privileged person. He may attack anybody and everybody must look happy when he is being made fun of. But if he has the privileges of his profession he has also its duties: he must from time to time hint deep truths at the same time as he utters useless nonsense.

Thus Touchstone's task in the play was by no means lazy. To make fun of people and not provoke them requires talent in satiric irony and brilliant repartee. It was also Touchstone's duty to draw fun on demand from such diverse topics as courtiers' oaths, travellers' complaints, the course of time, the irregularities of fortune, the shepherd's life and so on. To take a few examples :

When Rosalind talks of her own love affairs, Touchstone is reminded of his own wound and remarks : " I remember when I was in love, I broke my sword upon a stone and bids him take that for coming a night to Jane Smile and I remember the kissing of her batlet and the Cow's dugs that her pretty choft hands had milked."

Whether Touchstone is here talking of an actual or made-up love-affair it is clear that it is meant to be a caricature of Rosalind's love for Orlando and Silvius' passion for Phebe. Thus Touchstone provides a running commentary on these two love affairs, or rather a different angle from which to look at them. Alongside this must be mentioned his wooing of Audrey. This courtship throws a degree of ridicule on the state of wedlock itself.

To take another example, the lofty tone of enthusiasm which the Duke and his companions in exile spread over the stillness and solitude of a country-life recieves a pleasant shock from Touchstone's sceptical determination of the question. In answer to Touchstone's question as to how he liked the shepherd's life, Touchstone replies.

" Truly, shepherd, in respect of itself, it is a good life, but in respect that it is a shepherd's life it a naught. In respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well, but in respect it is not in the courts, it is tedious. As it is a spare life, look you, it fits my humour but as there is no more plenty in it, it goes much against my stomach."

Touchstone has thus his own way of looking at things, and whenever they are in danger of becoming dull he reveals a new beauty in them by the freshness of his

remarks. He does not spare even court life, for he professes to be one and in order to make good his claim enumerates the following qualifications—that he has trod a measure, flattered a lady, been politic with his friends, smooth with his enemies, ruined three tailors and had four quarrels.

Thus we find that Touchstone plays the part of one who parodies everybody and reduces to common-sense the strained attitudes and affections of almost all the persons of the play.

His wit.

Touchstone is a clever and wise fool, of course his wit is not so spontaneous as that of Rosalind, and that is because often it has to be supplied to order. It being his profession he has to draw fun from everything. His humour is most entertaining. His remarks are always full of the most insinuative counsel. All the time we are conscious that far within the fool there is laid up a secret reserve of the man. We notice this when Touchstone says that he would rather starve or freeze with Celia near him, than feed high and lie warm where his eye cannot find her. In the forest of Arden we find that the fool slides into man very often.

The qualities of a courtier.

According to Touchstone a courtier should be able to dance a figure-dance and make complimentary speeches to ladies, be artful with his friends and maintain a very courteous appearance towards his enemies, be always well dressed, but never pay his tailors' bills and be involved in as many quarrels as he can manage. The cause of the quarrel should, of course, be very trivial *e.g.*, the fashion in which another courtier trims his beard. Then Touchstone elaborates the various stages which lead to a quarrel among gentlemen or courtiers. Then he grows eloquent about the virtues of "if"—how the use of this word averts many quarrels and duels.

He says he knows of a case where seven umpires were not able to make two people settle their dispute but, when the parties concerned met, one of them thought of the difference that the word "if" would make. So he said: "If it is a fact that you said *this*, then I said *that*"—and they shook hands and promissed to be friends.

His wit a stalking horse. "Spoke wiser than he was aware of."

Both these quotations show that Touchstone was no mere fool. Behind his apparently foolish remarks there was always a deep-rooted sense. How a court fool has to set about his work is well-summed up by Viola in *Twelfth Night.*

> *This fellow is wise enough to play the fool*
> And to do that well, craves a kind of wit,
> He must observe their moods on whom he [jests,
> The quality of persons and the time,
> *This is the practice.*
> *As full of labour as a wise man's art*
> For folly that he wisely shows is fit
> But wise men folly—fallen quite lame their [wit.

This quotation amply substantiates the two quotations given in the last alternative. The very first line makes it clear that a fool has to be wise enough to play the fool successfully. Later on in the same passage we are told that a fool's job is as full of labour as a wise man's art. In other words it is a mistake to regard that what Touchstone says as mostly nonsense, and therefore to be ignored. On the other hand the fact is that Shakespeare never places pointless remarks in the mouths of his characters and that where they appear pointless to us it is because we have missed the point.

That Touchstone was no mere fool is proved by the presence of many noble qualities in his character. He has, for instance, an unselfish regard for Celia to whom he is proudly devoted. He is prepared to undergo any hardship or suffering for her sake. This attachment brings out the best and the purest that is in his character.

A most sincere person himself, Touchstone is the keenest dissector of insincerity. His wit consists mainly in a bold and grotesque statement of the opposite point of view, his comments are the true touchstone of the false positions into which many of his companions in the play had argued themselves or drifted.

Thus the Duke is right in saying that Touchstone uses his folly like a stalking horse, and under the presentation of that he sports his wit. For instance in his witty description of his courtship of Jane Smile, he is actually caricaturing Rosalind's love for Orlando, and Silvius' passion for Phebe. In his remarks on shepherd life, his intention is to administer a mild corrective to the lofty tone of enthusiasm which the Duke and his companions in exile spread over the stillness and solitude of country-life. Lastly, in his enumeration of the qualifications of a courtier he is making fun of Le Beau and others.

Thus he spoke wiser than he was ware of.

Q. 15. Explain, with reference to the context the following passages, adding notes where necessary:—

(*a*) Sweet are the uses of adversity,
While, like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything:
I would not change it. (II, i]

(*b*) And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances:
And so he plays his part. [II, vii]

(*c*) Helen's cheek but not her heart,
Cleopatra's majesty,
Atlanta's better part,
Sad Lucretia's modesty. [III, II]

(*d*) You must borrow me Gargantua's mouth first. [III, ii, 202]

(*e*) Caesar's thrasonical brag of "I came, saw and overcame." [V, II, 30]

(*f*) A quintain a mere lifeless block. [I, II, 237]

(*g*) . . . . for, good youth, he went but forth to wash him in the Hellespout and being taken with the cramp, was drowned ; and the foolish coroners of that age found it was "Hero of Sestos." [IV, I, 110]

(*h*) Happy is your grace,
That can translate the stubborness of fortune
Into so quiet and so sweet a life. [II, I, 19]

(*h'*) Good wine needs no bush. [Epil.]

(*i*) O good old man, how well in thee appears,
The constant service of the antique world,
When service sweat for duty, not for meed [II, III, 58.]

(*j*) You touched my vein at first, the thorny point
Of bare distress hath taken from me the show,
Of smooth civility : Yet am I inland bred,
And know some nurture.

(*k*) Your "If" is the only peace-maker ; much virtue in "If." [V, IV 99.]

(*l*) I was never so berhymed since Pythagoras' time that I was an Irish rat. [III, III 157.]

(*m*) So holy and so perfect is my love
And I in such a poverty of grace,
That I shall think it a most plenteous crop,
To glean the broken ears after the man,
That the main harvest reaps.

(*n*) When I do hear,
The motley fool thus moral on time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative
And I did laugh, sans intermission,
An hour by this dial. [II, VII, 29—34.]

(*o*) There is sure, another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts, which in all tongues are called fools.

(*p*) 'Tis a Greek in vocation, to call fools into a circle. I'll go sleep, if I can : if I cannot I'll rail against all the first-born of Egypt. [II, v, 56—k.]

(*q*) Shall I keep your hogs and eat husks with them ?
What prodigal portion have I spent, that I
Should come to such penury ?

(*r*) Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized if the interim be but a s'en night. Time's face is so hard that it seems the length of seven years.

(*s*) This wide and universal theatre
Presents more useful pageants than the scene
Wherein we play it.

(*t*) No faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*, in a love-cause. Troilus had his brains dashed out with a Grecian club, yet he did what he could to die before ; and he is one of the patterns of love. [IV, *i 75—80.*]

(*u*) And they that are most gutted with my folly
They most must laugh. And why sir must they so ?
The "why" is plain as way to parish church.

(*v*) Good my complexion ! dost those think, though I am caparisoned like a man, I have a doublet and hose in my disposition ? One inch of delay more is a South-sea of discovery. [III, *ii 174—77.*]

(*w*) If he, compact of jars grows musical
We shall have shortly discord in the spheres.

(*x*) Here feel we but the penalty of Adam,
The season's difference as the icy fang
And churlish chiding of the winters wind. [II, I, 5.]

(*y*) Dead shepherd, now I find thy saw of might.

(*z*) Like Juno's swans,
Still we went coupled and inseparable. [I, III, *78*.]

Ans. (*a*) The Duke is so enamoured of his present life and so completely has he adopted himself to it that he ranks it far superior to the artificial life at the court. In spite of its various disadvantages and inconveniences he can derive from it great solace and comfort for his troubled soul. By putting adversity to good use he finds in it various advantages. Though it looks unattractive and repulsive like the ugly poisonous toad, yet it has its own compensations, just as the ugliness of the toad is compensated by the precious jewel that it carries in its head. Thus the Duke considers his life removed from intercourse with the general public both enjoyable and salutary. The very trees, he says, have messages for him, the murmuring streams teach him moral lessons and from stones he derives religious teaching better than he can get from sermons.

The truth is that every little object in nature will give us joy and blessings only if we will listen to her voice. The Duke is not at all prepared to exchange this quiet pastoral life for his old court life.

Note. These lines prove the philosophic calm with which the Duke bears adversity.

(*b*) This is the fifth phase of human life according to Jaques, when the child grows up into a judge with a big, round belly. He grows fast with bribes from capons (castrated cocks). He is stern in his looks, and has his beard cut with preciseness, to be in keeping with his office. He is full of wise maxims and common-place maxims which he brings forward in confirmation of his arguments. Thus it is that he plays his part.

Note. In Elizbethan times judges were corrupt and received presents openly. It was a custom to present

judges with castrated cocks in order to secure their good-will and favour. Thus the remarks of Jaques are a satire of the Elizabethan J. P.

(*c*) Rosalind's beauty, says Orlando, was made up of the graceful beauties of many women so that she possessed endowments and traits which are most highly prized. The gods intended that she should be perfect in every way and therefore gifted her with the rare beauty of Helen, the majesty of Cleopatra the poise and symmetry of Atlanta and the modesty of Lucretia.

Note. *Helen*. Daughter of Zeus and Leda. She was the most beautiful woman of her time. Out of many suitors she chose Menelaus, King of Sparta in Greece, and was married to him. Soon after, Paris son of Priam, King of Troy, seduced and carried her off. This led to a war between the Greeks and the Trojans. The war lasted ten years. Troy was completely ruined and Helen went back to her husband Menelaus.

Cleopatra. The queen of Egypt. She is celebrated for her ability, beauty and majesty. In *Antony and Cleopatra* Shakespeare tells her story, how she captured the heart of Mark Antony and brought about his ruin. She belonged to the dynasty of the Ptolemies of Egypt.

Atlanta. She was the daughter of Jason and Clymene. She was very swift-footed and demanded of her suitors to beat her in a foot race. Those who failed in the competition were refused. Melanion at last was able to defeat her with the help of Aphrodite (Venus). This was how he won the race. Aphrodite had given him three apples. As Melanion saw Atlanta taking the lead he let drop one apple in front of her. Attracted by the beauty of the apple Atlanta stopped to pick it up. He repeated his trick and thus was able to defeat her in the race.

Lucretia. She was the wife of Lucius Tarquinus Collatimus. Her chastity was violated by Sextus Tarquinus. After relating the tale of her dishonour before her father and husband she stabbed herself. The result

was that Sixtus Tarquinus was turned out of Rome and a republic was established there.

(*d*) While Rosalind and Celia are living in disguise in the forest of Arden, Celia brings news about Orlando. Rosalind is so excited and impatient that in one breath she asks a dozen questions. Celia replies that she cannot answer all the questions in one word, to do which she must have the mouth of the giant Gargantua who in Rabelais swallowed five pilgrims, with their pilgrim's staves in a salad.

Gargantua's mouth. Gargantaa is a giant mentioned in Rabelias. He has a colossal mouth and an enormous appetite. When he was a baby it required 17,913 cows to supply him with milk. He is said to have swallowed five pilgrims with their staves in a salad. He put the pilgrims into his mouth and then picked them out alive between his teeth.

(*e*) Rosalind, too, thinks that the love between Oliver and Celia is very sudden. She has never known anything more sudden than this except probably the boastful words of Caesar "I came, I saw, a conquered."

Note. The boastful words of Caesar about his instantaneous conquest were used by him in a despatch after defeating Pharnaces, king of Brutus.

(*f*) It seemed that Orlando lost the power of speech when Rosalind made him the present of a chain from her neck. He could not even say ; "I thank you." The better parts of his natural courtesy and chivalry seemed to have been vanquished and all that stood of him was nothing more than a lifeless wooden post.

Quintain. A figure or post with a horizontal bar on the top of it. This bar revolved on a pivit. It was set up for beginners to tilt at.

(*g*) Rosalind is trying to establish the fact that no lover ever died because he was disappointed in love. Troilus, she argues, did not die for Cressida but was killed fighting the Greeks. Leander would have lived for many

a happy year, even though Hero had become a nun, had it not been for the fact that it was hot one summer night and he, poor fellow, went out for a swim in the Hellerpont and was seized with cramp and got drowned. Rosalind discredits the usual story about him too and thinks it is the foolish writers of those times who ascribe the cause of his death to love for Hero of Sertors.

Hero and Leander. Leander of Abytos in Asia fell in love with Hero, the priestess of Aphrodite in Sestos. Leander used to swim across Helerpont every night in order to go to her. One night on account of a terrific storm she failed to guide him by the usual candle light and he perished in the turbulent waters. In the morning his body was washed ashore at Sestos. Hero was so upset that she threw herself into the sea.

(*h*) Amiens congratulates the banished Duke for his optimistic attitude on life in spite of troubles and hardships The Duke declares he will much rather lead the pastoral life in the forest of Arden than go back to the court and reign as Duke. Herein lies his greatness. He can transform hard fortune into a state of peace and give to the cruelty of fortune an aspect of serene contentment. Amiens cannot help admiring the Duke for this healthy and hopeful outlook on life in the face of so many misfortunes. By his patience he disarms the enmity of fortune. He has the grace to sweeten the venom of adversity and to smile the sting out of it.

(*h*) The line is from the epilogue and means that it is not necessary to advertise good wine.

Note. It was a custom formerly to hang a tuft of ivy at the door of a vinteur. Ivy was chosen rather than any other plant as it has relations to Bachhus.

(*i*) Orlando says that Adam is a relic of ancient feudal times when people worked out of their sense of duty and not for reward. He is a noble example of faithful service of those olden times.

(*j*) Distressed with hunger Orlando had broken in upon the peace of the Senior Duke and his company in the quiet of the forest of Arden. In his hand he held his sword drawn and talked most boldly. To the Duke's question as to whether it was extreme distress that made him so bold or whether he was naturally ill mannered, Orlando replied that the Duke's first guess was the right one, that is, it was the acuteness of absolute disstress that had deprived him of the mere show of civility. Orlando further added that he was no mere rustic but had been brought up in civilized society and had known good breeding.

Inland bred. Brought up in civilized society

(*k*) Indeed the little word " if " is a great peace-maker : it possesses great virtue. This sentence is the last in Touchstone's speech about the virtues of "if"—how its use can avert a quarrel.

(*l*) Referring to the verses Orlando has written in her praise, Rosalind says that she was never celebrated in verses like those and then probably she was an Irish rat who was killed by the rhymes of witches.

Note. *Pythagoras*. A Greek philospher of the sixth century **B.C.** He originated the doctrine of the transmigration of soul, to which reference is made in these lines. According to this doctrine, in which the Hindus also believe, the soul passes through men as well as animals before it finally merges into the divine.

Irish rat Rosalind thinks that according to the doctrine of transmigration of soul she was an Irish rat in one of her previous existences.

It is a popular belief that rats in Ireland were got rid of by some metrical charm. *Cf*. Browning's *The Pied Piper of Hamelin* in which a piper rids the town of Hamelin (in Brunswick) of its rats.

(*n*) For poor Silvius any little favour from Phebe is heavenly and he is prepared to rest content with it. So holy and perfect, he says, is his love for her and so utterly

a beggar he is in respect of all favour from her that he considers himself amply rewarded if he receives only small marks of kindness which she can spare for him (like the gleamings of harvest) while she gives all her love to another like the main harvest). He is only too happy to remain content with a stray smile (like an ear of corn dropped from the sheaf) which he thinks enough to keep him alive.

Note. The metaphor is from the reaping of harvest.

(*n*) Jaques is here talking about Touchstone whom he met. He says that when he heard the fool in the clown's dress moralizing over the swift passage of time, he began to laugh with the lustiness of a cock crowing; for he never could believe that a fool could possess such profound wisdom and insight. His talk so amused him that he could not stop laughing for an hour by his watch.

Dial. A watch or pocket dial.

(*o*) At the sight of Touchstone and Audrey coming towards him in Act V, Scene (*iii*) Jaques makes this remark. Jaques is referring to the story of the Deluge when Noah and his ark alone were saved and everybody else was drowned. In this ark Noah had taken pairs of all animals to preserve them from destruction. Jaques in his cynical way compares different couples coming to get married to the pairs of animals entering Noah's ark. To Jaques all people who got married are fools.

(*p*) Jaques says that is only a Greek, (*i.e.*, unintelligible) charm to call fools round in a circle and adds that he would go and have a nap. But if sleep does not come to him, he says he would spend the time in railing against all high born persons, such as the Duke.

Note. *First-born of Egypt.* Probably means nothing more than all those who by their births are heirs to wealth and rank; with an illusion to the destruction by God of the first born of the Egyptians as a punishment of Pharaoh's refusing to allow the Israelities to leave his country.

(*q*) These words show the bitterness of Orlando against his brother Oliver, who has neglected his education and forced him to a life of idleness. He says that he does not know what to do unless it be to look after his hogs and live with them. He protests that he has not thrown away his money like the prodigal son and therefore there is no reason why he should be reduced to such poverty as to be expected to feed swine.

Note. It is a reference to the parable of the prodigal son in Luke XV : 12-32. The prodigal son wasted the portion be received from his father in reckless living in a foreign country. He was reduced to such poverty that he had to work for a citizen of that country to eke out a living. His job was to go into fields and feed swine and he would fain have filled his belly with the husks that swine did eat.

(*r*) Rosalind, disguised as a young forester, explains to Orlando that time travels at different speeds with different people. Time, she argues, goes swiftly like a trotting horse with a young girl during the time between her betrothal and her marriage, and even if the interval is seven days she compresses into it the hope and wishes seven years.

Note. *Trots hard.* May mean "trots roughly" and then it would mean that time goes uneasily and the interval of a week appears as long as seven years.

Year. The singular used with a plural number of a concrete period, as frequently also of a concrete amount or measurement.

(*s*) After Orlando has left the Senior Duke and is gone to bring Adam who is dying of hunger and exhaustion, the Senior Duke makes this remark that he and his companions alone are not the unhappy ones in this world. The great stage of this world has many more distressing sights than the scene in which they are actors.

The Duke takes this opportunity to reflect upon so much misery that prevails in the world. It is no use making fun about individual miseries for it is not we alone

who are unhappy ; the vast stage of the world presents more miserable sights than our own.

(*t*) While professing love for Rosalind in the presence of Ganymede, Orlando says that he would die if Rosalind refused to accept his love. Rosalind then replies that he had better get somebody else as his proxy to die for him and adds that this miserable world has been in existence for nearly six thousand years and there has not been a single instance so far where a man has died of love. Troilus—traditional type of lover tried to commit suicide for he was disappointed in love, but he could not, In the end he had his brains dashed out by the club of a Greek in the battlefield.

Notes *Videlicet*—namely. *Troilus*—Troilus was a Trojan who was slain in the Battle of Troy by Achilles. Cressida was a widow who fell in love with Troilus During the siege of Troy she was given to the Greeks in exchange for a Trojan prisoner. While among the Greeks she accepted another lover, Diomedes, who was a Greek. Troilus was frightfully cut up about this and caring little for his life is said to have died fighting the Greeks.

(*u*) Jaques asks the Senior Duke to let him have perfect freedom to ridicule any one he likes, and whom he offends most by his raillery should laugh most in order to hide his shame. And then he explains why they must do so. The reason he says, can be found as easily as the way to the church.

(*v*) Celia knows that Orlando is the author of the verses in praise of Rosalind, which they found hanging on trees in the forest of Arden. But she does not disclose the fact to Rosalind who is all anxiety. She is afraid that probably she will betray herself by her blushes and reminds Celia that though dressed in a man's clothes she (Rosalind) has, after all, the heart of a woman, She wants Celia to realize that a doublet and a hose cannot change her womanly nature in which curiosity stands foremost. Each moment s

delay on the part of Celia in revealing the identity of the author of the verses makes her (Rosalind) feel very anxious and sets on a boundless sea of questions and conjectures as to who the man is.

Note. "One inch" of delay is contrasted with South-sea of discovery, *.e.*, the least delay fills Rosalind's mind with all sorts of questions and conjectures about the identity of the author of the verses.

Rosalind knows that it is Orlando but she wants to make assurance doubly sure.

(*w*) Referring to Jaques the Senior Duke cannot believe that a person who is the very personification of discord could appreciate music. According to the Duke everything about Jaques is out of joint. When the First Lord reported that he had seen Jaques listening to a song the Senior Duke remarked that if Jaques whose life was made up of discords had become musical, then they could easily expect that the harmony of the spheres would change into discord.

Note. The harmony of the spheres was a doctrine of Pythagoras according to whom the heavenly bodies in their motion could not but occasion a certain sound or note, the notes altogether forming a regular scale or harmony. Should Jaques become musical the Duke is afraid that the rest of the world would become discordant.

(*x*) While comparing the life in the forest of Arden with the life at court, the banished Duke says that the only inconveniences from which they suffer are the unclemencies of weather, the rough blasts and cold winds But from this suffering nobody is exempt, for it is the punishment given to Adam and his descendants, for his trespass against the commands of God. But these inclemencies of weather do not disturb the Duke's peace of mind. When the wind blows over his body and makes him shiver with cold he only smiles because, he says, by making themselves felt those winds remind him the weakling he is—they are not flattering courtiers with false protestations.

(y) On being repulsed by Rosalind, Phebe says this line. *Shepherd* is always used in pastoral poetry to represent a poet. Here Shakespeare (through Phane) is addressing his great predecessor, Marlowe, whose works had such a great influence on him. Though we cannot find much evidence of any connection between Shakespeare and the University wits, there seems to be a note of affection in this reference to the dead poet. The line that follows.—*Whoever loved that loved not at first sight* is taken from Marlowe's *Herd and Leander*. This line would be recognized by the audience, it would be familiar to t hem. The fact that Marlowe's word did not appear till 1598 has made this line serve as one of the points of internal evidence which may help to fix the date of publication of *As You Like It.*

Apostrophizing Marlowe, Phebe says that she has now realized the force of what he meant saying " whoever loved that loved not at first sight."

(z) Celia tries to do what she can to stop her father from sending Rosalind into exile. She pleads they have always been together like the swans of Venus, and that we could not be a traitor without the other being so.

Note *Juno's Swans.* According to classical mythology it should be Venus' Swans. Shakespeare has obviously made a mistake. Swans were sacred to Venus, not to Juno. Venus is often reprented as riding in a chariot drawn sometimes by doves and sometimes by a pair of swans. The swans yoked to the same chariot and therefore always mates are taken by Celia as symbolical of the continued and inseparable companionship of herself with Rosalind from childhood.

Juno is sister and wife of Jupiter and so queen of the gods

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A TALE OF TWO CITIES

[*Charles Dickens*]

A. CRITICAL QUESTIONS ON THE AUTHOR

Q. 1. Write a note on Dickens' power of character painting with special reference to *A Tale of Two Cities*.

Ans. G. K. Chesterton remarks, " The art of Dickens was the most equisite of arts : it was the art of enjoying everybody. Dickens, being a very human writer, had to be a very human being. *He enjoyed everybody in his books ; and everybody has enjoyed everybody in those books even till to-day*. His books are full of baffled villains stalking out or cowardly bullies kicked downstairs. But the villains and the bullies are. . . . delightful people . . . . This is the artistic greatness of Dickens, before and after which there is really nothing to be said. *He had the power of creating people both possible and impossible, who are simply precious and priceless people.*"

Dickens greatness as a novelist is mainly his greatness as a creator of characters. Dickens has created more characters than any other Victorian novelist, or perhaps than all the Victorian novelists put together. Very few of these have been forgotten or can ever be forgotten by posterity. They have an abundant vitality which overpowers the forces of decay and oblivion.

Broadly, Dickens has created four types of characters. First, the child-character, usually pathetic, like Little Nell or Oliver or Little David. Then, the horrible or grotesque type like Monk and Fagin in *Oliver Twist*, Quilp in *Old Curiosity Shop*, and Uriah Heap in *David Copperfield*. These characters are like the figures seen by a child in a nightmare. Then, there is the grandiloquent or broadly humorous type, like Micawber in *David*

Copperfield or Sam Weller in *Pickwick Papers*. Lastly we have a few powerfully and tenderly drawn figures like Lady Dedlock and Sidney Carton.

It is true that Dickens forces the note a bit. None of his characters speak with the accent of common life. There are exaggerations of a grotesque type here and there. But as Mair remarks : " To the person who explains that he has never met Dick Suiveller or Micawber or Mrs. Gamp. the answer is simply Turner's to the sceptical critic of his '*sunset*,' ' Don't you wish you could ?' "

In A Tale of Two Cities we have some of the most memorable portraitures of Dickens. Madame Defarge, Gaspard and Vengeance are more or less grotesque figures, even the least of them having a forceful personality. Jerry and Miss Pross belong to the broadly humorous type, both of them being bullies who do not, however, exasperate us. Lucie Manette and her father are pathetic characters, whereas Darnay and Mr. Lorry are noble characters, whose deep humanity is felt rather than advertised.

It is, however, Sidney Carton the castaway, who holds our attention most. Dickens never created another character like him. Sidney Carton is not an ideal man, nor a model. He is just a man who, even in his downfall, remembers that he is the image of God. This novel owes much of its appeal to the noble self-sacrifice of this hopeless and luckless man whom his friends exploited and scorned and his enemies despised. Sidney Carton is unforgettable.

***Q. 2. Write a note on Dicken's Humour and Pathos with special reference to** *A Tale of Two Cities.*

Ans. Dickens was, undoubtedly, the greatest humorist of the nineteenth century. His novels owe a great part of their popularity to his abundant humour. This humour has a univeral quality ; people all over the world can enjoy and appreciate it. But the laughter of Dickens is in many tones : from mere caricature and exaggeration

to that "sympathy with the seamy side of things" as Carlyle defines humour, *Dickens commands all the resources of laughter.*

His pathos is a natural complement to his humour. Now and then, his pathos is apt to be mawkish and sentimental. But when it is restrained by his humour Dickens is at his best. One may not like the long-drawn out account of the suffering of Little Nell (*Old Curiosity Shop*) but one cannot object to the tears of the little seamstress in *A Tale of Two Cities.*

A Tale of Two Cities from the nature of its theme could not offer much scope for Dickens' humour. But the great gift was there, and Dickens must use it. *The humour of character* we find in Jerry Councher, the body-snatcher, and in the terrible Miss Pross. Jerry's bullying of his wife for her "flopping," his defence of his honest trade, are all grotesque and amusing. The eccentricities of Miss Pross are too many to be pointed out.

We have a touch of the satirical humour when Dickens describes the Old Bailey trials and the Revolutionary Tribunals. Indeed, his attitude is not quite that of admiration when he describes the mob scenes in Paris. *There is a lurking irony here and there,* in Jerry's use of the ducal throne, in Mr. Lorry's reflection when he sees the horror of carnage, "Thank God that no one near and dear to me is in this dreadful city to-night" at a time when Darnay was already under arrest!

But this novel has more of pathos in it than humour. Some characters are so pathetic: Lucie, Dr. Manette, the seamstress, the young peasant boy and his sister, the heroic castaway, Sidney Carton. In Mr. Lorry's character there is a fine blending of humour and pathos. Again, the conversation between Mr. Lorry and Miss Pross in Dr. Manette's house in Soho Square is an excellent example of this blending of humour and pathos. We smile through our tears.

It is a novel that is full of pathetic situations. The hunger and misery of the populate of Paris, the death of Gaspard's child, the death of the young peasant boy at the hands of the brother of the Marquis, the second arrest of Darnay, Dr. Manette's lapse from sanity at the shock of Darnay's hopeless fate, Lucie's farewell to Darnay, Carton's noble death, all these and many more may be mentioned. Indeed, the main impression that this novel produces is that of pathos.

Q. 3. Discuss Dicken's treatment of the mob in *A Tale of Two Cities.*

Ans. Dicken was a man of the people He was the most democratic of all English novelists. He loved the mob, and understood very well the passions that sway the multitude. In *Barnaby Rudge* he described the Gorden Riots in vivid colours, and his description makes an unforgettable picture. But in *A Tale of Two Cities*. Dickens does not appear to be at his best in the handling of mob-scenes.

Dickens had to follow Carlyle in drawing the mob-scenes in Paris. Imitation never brings out what is best in an artist. It is no doubt true that the mob-scenes are described powerfully and with passion. The fall of the Bastille, the work of the Grindstone, the work of the Guillotine, the Revolutionary Tribunals, are all powerfully described. Dickens has an eye for drama and movement. The description of the spilling of wine in the street of St. Antoine and the lapping of the muddy liquor by the thirsty and miserable crowd, lives in the memory like a a bad dream.

Dickens is not, however, quite sympathetic to the crowd. We has pity for them when they lap the wine from the gutter, but this pity is mixed with a sense of horror. *The rise of the mob is like the rise of a storm, lawless and terrible.* The face of every man in the crowd has a scowl, every one in the crowd is a demon. Dickens has a strong feeling of contempt for the "citizens" who take upon their shoulders the responsibilities of their superiors. *Their cruelty, self-importance, revengefulness*

ignorance and muddle-headedness are satirised by Dickens whenever he has an occasion to speak of them. The harridans seated by the guillotine and knitting, they form a terrible picture, like that of the cruel fates in Greek mythology. Dickens was so full of pity for Darnay and Lucie and Carton, that he could hardly have any sympathy for their persecutors.

B. GENERAL QUESTIONS ON A TALE OF TWO CITIES

Q. 4 (*a*) **What is the historical novel ?** (*b*) **Discuss** *A Tale of Two Cities* **as a historical novel.**

Ans. (*a*) Usually novels deal with contemporary life. *Some novels, however, deal with the past. They try to reconstruct the life of a past age, with all its pomps and circumstances, passions and adventures. Such novels are known as historical novels But we have to distinguish between the historical novel proper, and the historical romance.* In a historical romance, good deal of liberty is taken with the facts of history. The main idea is to describe something attractive and adventurous, and not to give a faithful picture of the past. The novels of Ainsworth are of this type. But most of the novels of Scott are historical novels. In them not much liberty is taken with the facts of history, though fictitious characters are introduced.

It was Walter Scott who by his practice, first set up the canons of the historical novel. Scott struck a balance between proportions of history and invention to be introduced in a historical novel. Scott never took any liberty with broad facts of history, he changed only the minor details. Then, Scott introduced faithfully drawn historical characters who were, however, excluded from the central places of the tale. Scott sought to realize in a broadly accurate manner, the past national life in profuse and picturesque detail, The hero in Scott's novel is a private person, not a historical character. But Scott described in a credible manner, the influence of public events on private fortunes. Lastly, Scott adopted a slightly archaic

diction to create the atmosphere of the past in his historical novels.

The later novelists have followed in the footsteps of Scott. In the Victorian age almost every novelist attempted the historical novel. Thackeray's *Esmond*, Charles Read's *The Cloister and the Hearth*, George Eliot's *Romola*, etc., are notable examples of the historical novels composed in the Victorian age. Dickens wrote two historical novels, *A Tale of Two Cities* and *Barnaby Rudge*.

(*b*) *A Tale of Two Cities* is a remarkable historical novel. The facts of history Dickens got from Carlyle's *French Revolution*. Dickens infused into the facts of history all the passion and fury of the revolutionary era. He re-created in vivid and angry colours the life and thought of the age. When a historical novel has done that, it has succeeded eminently. Everyone reading this novel will say that he knows all that there is to be known about the era of the French Revolution, from this novel. We see the angry and scowling faces of the crowd, we hear their demoniac shouts and laughter, and join in their cruel and inhuman orgies. Dickens not only describes ths breaking of the storm, he also describes the hush preceding it, the grim and silent preparations, the inhuman acts that precipitated it. The fortunes of two cities in a mad era have been faithfully described.

Dickens has not taken any liberties with the facts of history in this novel. He has not introduced any well-known historical character. The hero of his tale, Sidney Carton, is not a historical figure. He is not, however, described as doing anything that is improbable or too romantic. Sidney Carton is no Scarlet Pimpernel. Again, in depicting the influence of public events on the changing fortunes of the Manette family, Dickens has nowhere violated the laws of probability. He shows great skill in blending the story of Dr. Manette and his luckless family with that of the Revolution in France.

It may be argued that the reconstruction of the past that we find in this novel is too picturesque and

coulourful to be true. But a novel dealing with the French Revolution has to be colourful and picturesque. The mob-scenes described by Dickens with their vehement colouring, and the rapid huddling of episode on episode, give us the true spirit of those wild times. The novel is not, it should be remembered, wholly concerned with these things. Its reconstruction of quieter scenes of the past is no less remarkable The coach ride, the Dover inn, the musty smell of Tellson's Bank, in these " once again is recovered the atmosphere of old English places, now long swept away."

It must, however, be said, as Professor Elton puts it, " Dickens did not carry the historical novel far, or enlarge its boundaries for others." He only attempted this form twice. It did not appeal to his temper and genius much.

***Q. 5. Is the title of the novel quite appropriate ? Explain the title.**

Ans. We know from the various entries in the note-books of Dickens that he took time to choose the title of this novel. One of the earliest titles noted is " Memory Carton," and it shows how the novel grew up round the fascinating character of Sidney Carton. But this title, and several others that he came to think of later, did not satisfy Dickens. One entry reads. "How as to a story in two periods, with a lapse of time between, like a French drama ?" Then on March 11, 1859, he records with an air of satisfaction that he has " got exactly the name of the story, exactly what will fit it to a T, *A Tale of Two Cities.*"

Indeed the title appears to be quite appropriate. The novel centres round two cities, London and Paris. In *A Tale of Two Cities*, there is a survey of the history of these two cities during the period of 1575 to 1794. There is an alternation of French and English scenes throughout the book.

The novelist gives us the condition of the streets of London, of the prisoners, of the system of trial and condemnation at the Old Bailey. Taking London as the

centres of English life, he describes the dangers of travel along the country roads, the unlawful trades of smuggling, coining and body-snatching. The scene flashes back to Paris. We have the poverty and hunger of the poor people of St. Antoine, the vices and tyrannies of the nobility of France, and the growing desperation of the whole French nation with Paris as the storm-centre.

Towards the end of the second part and in the third part of the book the interest is mainly confined to Paris. The Revolution breaks out, violent mob-scenes are powerfully and vividly described. The peace and happiness of the Manette family in Soho Square in London are rudely disturbed. The fall of the Bastille, the busy work of the Guillotine, the Revolutionary Tribunals, the tumbrils with their sad freights, now engage our attention. And it is also in Paris that Sidney Carton, the castaway, makes his supreme self-sacrifice.

Thus, though the interest of the novel is not evenly distributed between the two cities, the title is the most appropriate that could be given to the novel. Though the fortunes of many private individuals are involved, the fortunes of the two cities are of great importance in the novel.

Q. 6. Give a brief account of the sources of *A Tale of Two Cities*. How far was Dickens indebted to Carlyle?

Ans. The main idea of the story came to Dickens, as he himself tells us, when he was acting with his children and friends in Wilkie Collins's drama, *The Frozen Deep*. One of the earliest titles of the story was *Memory Carton*. This shows that the story grew around the character of Sidney Carton, in his mind. *Thus for the main plot of the story, Dickens was not indebted to any source.*

But Dickens took a good deal of pain to secure accurate historical colour for his story. *In this he was greatly influenced by Carlyle's "French Revolution."* As he himself remarks, "Whenever any reference (however

slight) is made to the condition of the French people before or during the Revolution, it is truly made on the faith of the most trustworthy witnesses. It has been one of my hopes to add something to the popular and picturesque means of understanding that terrible time, though no one can hope to add anything to the philosophy of Mr. Carlyle's wonderful book.

Dickens studied carefully Carlyle's well-known book. He was naturally influenced. His description of the Revolutionary Tribunals closely follows the description of Carlyle. His account of the gradual development of the Revolutionary movement is influenced by Carlyle's account. In his description of the mob-scenes Dickens is greatly indebted to Carlyle. In Carlyle's book we have all the passion and growling fury of the mob in Paris. Dickens has only heightened the colours here and there.

Dicken's attitude to the Revolution resembles that of Carlyle. Dickens cultivates the half-contemptuous attitude of Carlyle towards the "citizens" of Paris. Whenever Dickens philosophizes, he does so in the manner of Carlyle. He depicts at length the cruelty and oppression of the nobles in the style of Carlyle before the actual outbreak of the Revolution. Many passages in the novel recall Carlyle's history.

But this is not to say that Dicken's owed almost everything in the novel to Carlyle. Dickens did not introduce any of the historical characters introduced by Carlyle in his book. Nor did Dickens strictly follow the chronological plan of Carlyle. Again, Sidney Carton, the central figure of the story, is entirely a creation of Dickens. Not one character in the book owes anything to any outside suggestion. The humour of Dickens which breaks forth in the murky atmosphere of the story has nothing of Carlyle's sardonic irony in it. Lastly, Dickens owes nothing to Carlyle in his account of one of the two cities in his book, *viz.*, London.

Q. 7. What are the features of *A Tale of Two Cities* that you like? Can you point out any defects in this book?

Ans. *A Tale of Two Cities* is a wonderful reconstruction of the Revolutionary era in France. The whole era, with its passions and fury, lives before us in the pages of Dickens. Dickens wrote in the preface to the novel, "It has been one of my hopes to add something to the popular and picturesque means of understanding that terrible time." We do not have the least doubt that this hope of Dickens has been fulfilled. We can see and hear the angry crowd surging up before the gates of the Bastille. We can watch them sharpening their murderous weapons at the Grindstone. The tumbrils pass through jeering and appreciative crowds, and the terrible work of the Guillotine continues.

Though Dickens is often blamed for not having a proper understanding of plot construction, *in this novel we find a skilful blending of fact and fiction.* As Forster remarks, "There is no piece of fiction known to me in which the domestic life of a few simple, private people is in such a manner knitted and interwoven with the outbreak of a terrible public event, that the one seems but the part of the other." This is one of the triumphs of Dickens.

For most of the readers the greatest attraction of this novel is the figure of Sidney Carton. Professor Elton says, "The poster-hero, Carton, with one foot on the tumbril-edge, is the worst concession ever made by Dickens to the sentimental." But this view of Carton is too harsh, and cannot be accepted. As an American critic writes of this book: "Its portrayal of the noble-natured castaway makes it almost a peerless book in modern literature, and gives it a place among the highest examples of literary art . . . . *There is not a grander, lovelier figure than the self-wrecked, self-devoted Sidney Carton, in literature or history.*"

The human appeal of the story cannot be missed by any one. The sinister Madame Defarge, the humorous Miss Pross, the loyal Jerry, the heartless Marquis St. Evremonde, etc., are all drawn in lively colours. Once seen they cannot be forgotten. The appeal of the story

goes deeper when it delineates the suffering of the poor and oppressed and the sacrifices, that love inspires. "The story . . . is so noble in its spirit, so grand and graphic in its style, and filled with a pathos so profound and simple, that it deserves and will certainly take a place among the great serious works of imagination."

A Tale of Two Cities is not a novel without a blemish. *It has some defects.* Dickens is apt to become melodramatic, now and then, when describing violent scenes. The picture of the men and women lapping wine from the gutters is one such scene. The style, in many places, is hectic, and the worst vices of Dickens' prose appear in the novel in profusion. The character of Darnay does not satisfy, it is quixotic without any of the attractions that the immortal Don Quixote had.

***Q. 8. Discuss Dickens' treatment of the French Revolution in *A Tale of Two Cities*.**

Ans. In *A Tale of Two Cities Dickens gives us a lively as also a just treatment of the French Revolution. He traces the causes and circumstances that led to the outbreak of the Revolution.* While dealing with the affairs of the present, Dickens thinks of the future. The spilling of the wine in the street makes Dickens think of the time when blood would be spilt in the streets of St. Antoine. He describes the oppression and cruelty, the heartless tyranny and bestial pleasure-seeking of the rich and the noble that drove the multitude to desperation. Dickens leaves us in no doubt about the justice of the cause of the revolutionaries.

The Revolution itself is described with great power. The killing of the Marquis, the storming of the Bastille, the work of the Grindstone, the work of the Guillotine, all these make angry and unforgettable pictures. Dickens describes the Revolution as the rise of a storm. The grim work of the hungry and revengeful crowd is graphically described. Dickens does supplement the work of the historians. He makes the revolutionary era live before our eyes.

Dickens finds plenty of justification for the outbreak of the Revolution. He says, "There could have been no such revolution if all laws, forms and ceremonies had not first been so monstrously abused." But *Dickens finds it hard to justify the excesses of the revolutionaries.* He is like Carlyle in his attitude towards the Revolutionary Tribunals. He views the Revolution as Sidney Carton views it: "I see a beautiful city and brilliant people rising from this abyss, and in their struggles to be truly free, in their triumphs and defeats, through long years to come. I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out."

Q. 9. Show how *A Tale of Two Cities* is a masterpiece in the blending of fact and fiction.

Ans. *A Tale of Two Cities* is a historical novel. It deals with the French Revolution and with the English society of that era. *The historical element has been carefully handled in this book.* Dickens did not make any major alteration in the facts of history. All the notable incidents related in the story are strictly historical. The storming of the Bastille, the murder of Foulon, the work of the Guillotine, the wild justice of the Revolutionary Tribunals, the bad criminal law of England during the reign of George III, the insanitary conditions of courts and hospitals in London, the undue taxation of the French populace by the nobility—all these are historical facts.

But the main plot of the story is that of the Manette family and Sidney Carton and Darnay. All the characters who participate in the main plot are fictitious. They are creations of Dickens. Even Defarge and Madame Defarge, Barsad, the Marquis St. Evremonde, are creations of Dickens. In this novel Dickens described the influence of vast public events on the fortunes of one family and its friends and helpers. The story begins in France, passes over to England, comes back to France, and ends in England. The trial of Darnay at the Old Bailey and in Paris, the death of the peasant boy and his sister, the death of Gaspard's child—all these are inventions of Dickens.

Thus Dickens has blended fact and fiction in the novel. Be it said to his credit that he has never for a moment tried to make his story attractive by taking conspicuous liberties with the facts of history. He makes the background vast and vivid, so that the creations of his fancy—his characters—cannot alter or influence it. The laws of probability are never violated.

C. CRITICAL QUESTIONS ON THE CHARACTERS

***Q. 10. Give a sketch of the character of Sidney Carton.**

Ans. *Sidney Carton was a failure.* But he is a failure who could never explain why he failed to make his mark in life, for he had talents. But he never made use of his talents in his own interest. At Shrewsbury school he did exercises for other boys and seldom did his own. As a lawyer he played the jackal to Stryver's lion. His friend rebuked him, "Your way is, and always was, a lame way. *You summon no energy and no purpose.*" *Carton was indeed the idlest and most unpromising of men.*

Carton was not happy in his failure. *He was haunted by remorse.* The poor dissipated wretch's pillow was often wet with wasted tears. Wine and low company gave him occasional oblivion, nothing more. His was a reckless life. He threw away his opportunities until *his name became a byword for dissipation.* He said once pathetically, "I am one who died young. All my life might have been."

Yet Carton had gifts and abilities, Stryver, the successful lawyer. knew it, and made use of it. *Carton had a wonderfully ready mind.* His close resemblance to Darnay struck him suddenly, and this plea led to the acquittal of Darnay. Carton *shows great resourcefulness* in winning over Barsad the spy in the attempts to rescue Darnay. He rescues Darnay so skilfully that no one suspects the truth for a long time. His instructions to

Mr. Lorry for the flight of the Manettes, conceived in such a great hurry, are a testimony to *his presence of mind.*

What made Sidney Carton realize his baseness fully was his love for Lucie Manette. *His love for Lucie is the one bright spot in his dark life, the one ray of sunshine that he so fondly cherishes.* The sight of Lucie at the Old Bailey produced a deep impression on his mind, and the impression remained. Carton declares his love without any delicacy. He has nothing of the pretensions of his friend Stryver. He is frank and straightforward. Though he surprises Lucie, he does not wound her. *He is not at all jealous.* He comes and goes at the happy gatherings of the Manette household. He promises Lucie: "I would embrace any sacrifice for you and for those dear to you." Lucie was to him a far-off object of devotion from the sphere of his sorrow. "You have been the last dream of my soul," he tells her.

Carton was not selfish. That is why he was not jealous of his successful rival Darnay, like Stryver. Carton knew his own baseness, so he had no pretensions. Indeed, from his very schooldays, Carton was never guided by a selfish impulse. That is why he did not mind the success of others. He had nothing to look forward to. So he accepted his lot as best as he could.

When, at last, the call for a supreme self-sacrifice came, Carton was ready. When he landed in France, he was another man, alert, resourceful, able, nay, magnificent. He formed excellent and desperate plans, and carried them out. Darnay was rescued, and the noble castaway, Sidney Carton, waited in his place, the noblest victim of the Guillotine. He did not pine for what he was leaving behind. Even with death waiting for him, he consoled another poor waif like himself, a little seamstress.

Love was the secret spring of this divine self-sacrifice. Love purged of all meanness and selfishness, calling upon the lover to offer his best at the altar of sacrifice so that the one he loves and those about him, may be happy. He goes to die, he the castaway, whom

no one has ever thought much of, hand in hand with a poor little seamstress, for whom no one has a tear. Only the spy Barsad knows him and feels pity for him. But the gods shed tears on such a sacrifice, and it makes the world a better and nobler place.

***Q. 11. Who is the hero of this novel ? Discuss the claims of Sidney Cart n to be regarded as the hero of this novel ? (*b*) What claims has Charles Darnay to be regarded as the hero ?** [*P. U. 1937*]

Ans. (*a*) *Two characters in A Tale of Two Cities, Sidney Carton and Charles Darnay, have claims to be regarded as the hero of this novel. Of these, Sidney Carton has, undoubtedly, the greater claim.*

Sidney Carton makes a much stronger impression than Charles Darnay. If Darnay is a good man, Carton is a great man. In Darnay's action we have an admirable consistency—he is always good. In Carton's action we find a noble inconsistency—from a dissipated castaway, he becomes a noble hero. Darnay loves deeply, but Carton loves unselfishly, always ready to die for the beloved. Darnay takes grave risks for the safety of an old servant of his family, this is expected of him. Carton deliberately flings away his life in order to save a man who is, after all, his rival in love. Darnay did not know the nature of the danger that was awaiting him in France. But Carton knew that there could be only one end to his action, death. Darnay is a good man, but he has nothing of the sublimity of Carton's love and sacrifice.

Indeed, if the hero of a story is the man who appeals to all that is deepest and noblest in us, who is capable of such a sacrifice as no man can dream of, then Sidney Carton, the idlest and most unpromising of men, is the hero. It is he who makes the story of Dickens immortal, not the good-natured and excellent man, Charles Darnay. Besides, that Carton was the central figure of the story even in the eyes of Dickens, we know from the original title of the story. The story was at first called " Memory Carton " by Dickens.

(*b*) Charles Darnay has certain claims to be regarded as the hero of the novel. In a sense he commands the main interest. The second part of the book opens with his trial. The third and last parts of the book also centre round his arrest and trial. Again, Charles Darnay marries Lucie Manette who may be regarded as the heroine of the book. The hero of the book is generally the person who stands in some such intimate relation to the heroine.

Charles Darnay is a good man with some attractive qualities. Though born in an aristocratic family, Darnay pities the poor and loves them. He is a devoted lover, a good husband, and a kind son-in-law. He becomes a proud and happy father. He risks his life to save an old retainer of his family. If he had not gone to France he would have been safe. Thus Darnay has an element of heroism in him.

But these qualities cannot compare with those that Sidney Carton possesses.

Q. 12 (*a*) **Give in brief the character of Charles Darnay.** (*b*) **Is he the hero of this novel ?**

Ans. (*a*) *Charles Darnay is an idealist.* A scion of one of the most aristocratic families of France, Darnay is at heart a republican. He has nothing but contempt for his uncle's creed of selfishness and oppression. He is so sincere in his feeling for the poor, and in his denunciation of the system to which he belongs, that he relinquishes all his title to the ancestral property. This is admirable, for very few idealists practise what they preach as Darnay does. Darnay carries out the last wish of his mother to have mercy on the poor and to redress their wrongs. He goes to England and makes up his mind to earn his living like an honest worker.

Darnay has an impulsive nature. His hasty decision to leave France and to give up his title to his ancestral property, is an instance of his in pulsiveness. We may call it a noble impulsiveness, but it is not what a wise man would encourage. He leaves France at a time when there is great need of men of his type in his country. Again,

Darnay's decision to go to Paris to help the old servant Gabelle, is nothing short of quixotic. He should not have risked his life and brought suffering on his family in this manner. There is something rash in his leaving home without telling a word to Lucie or Dr. Manette about it. He came to repent of it later.

But Charles Darnay is more a victim of fate than a victim of impulse. Once he was arrested as a spy and tried at the old Bailey, though he was utterly innocent of the charge. Again he was arrested and tried in France on a charge of which he was not guilty. Though he had done everything in his power to do good to the poor he was tried as an aristocrat. What an exquisite irony of fate is there when Darnay is arrested for the second time on a charge for which his own father-in-law was responsible! An evil star seemed to preside over Darnay's life.

Darnay has some heroic qualities. He bears the vicissitudes of his life calmy. At the Old Bailey, and again before the Revolutionary Tribunal, his bearing is calm and dignified. His courage never fails him. In the prison of *La Force* he waits for death in absolute self-resignation. He bids farewell to his wife in noble words, and consoles her. Though we may call Darnay impulsive, we must acknowledge that very few people would have risked their lives for the sake of an old servant as Darnay did.

Darnay has an innate nobility and goodness. His love for Lucie is deep and passionate, and has nothing base or selfish about it. He does not snatch Lucie away from her aged father's side, as any other husband would have done. Again, he allows Carton to come to their home and associate with his wife and family. There is nothing petty about him. He has nothing but sympathy for his poor rival. *Darnay is a good son, a good husband, a kind son-in-law, a proud father and a sincere friend.*

For (*b*) *See* Answer to Q. 11 (*b*).

Q. 13. Give a sketch of the character of Lucie Manette.

Ans. Lucie Manette first appears in the story as *a vision of loveliness and pathos.* That vision remains. *Indeed hers is the life of silent suffering.* Those blue eyes are often suffused with tears, and that shapely brow is often knitted in the pain of anxiety. She has a father who is broken in mind and body and has to be nursed and tended. She has a husband who is dogged by an evil star throughout his life, and has to be wept for and suffered for.

Lucie has a kind and sympathetic nature that makes her take pity on all who suffer. She is *a loving daughter* to her aged and infirm father and nurses him back to sanity and happiness with a tenderness that is angelic. She does not leave her father even after her marriage. She takes pity on poor Charles Darnay when he is falsely accused at the Old Bailey, and does her best to defend his conduct. She even pities Sidney Carton, and does all that she can to make the poor waif happy. *She influences the lives of those around her with her sweet angelic nature.* Mr. Lorry loves and admires her, Miss Pross would do anything to make her happy, and Sidney Carton gives his life for her.

She is a loving and devoted wife. She is not too bright and good for the daily food of human nature. *She is an accomplished housewife* who tries to make those under her care comfortable and happy. She is a good tutor and guardian to her own child. She has the sense of economy of a good housewife, and with this she combines the refinement of taste of a typical French lady. Though the means at her disposal are not ample, she makes them go a long way. She loves her husband deeply and truly, and follows his fortunes as an ideal wife should. Her appeal to Madame Defarge for her husband and child is so touching. How anxiously she waits at the wood-sawyer's shop every afternoon to get a glimpse of her husband and to console him!

***Q. 14. Who is the heroine of this novel Lucie Manette or Madame Defarge ?**

Ans. Both Lucie Manette and Madame Defarge have claims to be regarded as the heroine of the novel.

We think that Lucie Manette should be regarded as the heroine of this novel. Lucie Manette is a much better woman than Madame Defarge Madame Defarge has not the ideal qualities of Lucie, her love, her pity, er tenderness and her silent suffering. Lucie is an ideal woman. Madame Defarge is hardly a woman. She has no feminine feelings. There is nothing soft and gentle about her.

Madame Defarge is vengeance. She is swayed by one and one feeling only, *viz.*, that of vengeance. *Madame Defarge inspires those around her with her lust for blood.* She is pitiless and cunning. She spares none. *But Lucie is all tenderness and love. She makes those around her happy.* She thinks of all who suffer. We love her, but we fear Madame Defarge. Though Madame Defarge has the more forceful personality, Lucie has a more attractive and noble personality.

For, just as Madame Defarge has suffered because of the heartless cruelty and selfishness of the nobles, so has Lucie suffered. Her father was kept in the prison for eighteen long years until he was utterly broken in mind and body. Yet Lucie did not think of vengeance. She loved Darnay knowing who he was . Hers is the nobler nature. But nothing swayed Madame Defarge from her path of vengeance, not even the tears of Lucie.

But we may say this of Madame Defarge that she is a more intensely drawn character than Lucie. She is a tragic figure. She cherishes a strong desire for vengeance until it burns up all the softer side of her character. She forgets everything but that one master passion. She dies a tragic death too. *A Tale of Two Cities* is as much the story of the Manette family as that of the French Revolution. *And Madame Defarge stands for the spirit of the Revolution, watchful, cunning, relentless, revengeful,*

and terrible in its outburst. This view of her character makes her a more important figure than the tenderly diawn Lucie Manette.

But Madame Defarge does not at all come into contact with the hero of the story, Sidney Carton. The heroine of a novel should influence the life of its hero. *Lucie Manette makes of Sidney Carton a different man.* She sheds a light upon his dark life. She is like a bright dream to the hopeless castaway. *So, however impressive Madame Defarge may be, Lucie Manette should be regarded as the heroine of this novel.*

***Q. 15. Sketch the character of Madame Defarge ?**

Ans. *Madame Defarge has an impressive appearance.* She is described as a stout woman with a watchful eye, a large hand heavily ringed, a steady face, strong features and great composure of manner. All the time she knits, and, we are told, she knits nothing but shrouds. She waits patiently for the day when all her wrongs will be righted, when her enemies, the Evremondes, will be struck down and trampled upon. In the meantime she knits, and as her husband plots, keeps a wonderful eye for spies. John Barsad cannot elude her eyes.

Madame Defarge is Vengeance incarnate. Her personal injuries and wrongs have made her a revolutionary. She has not got the wide outlook of her husband. The Evremondes have done her family a wrong that must be paid for in blood. Her sister dishonoured, her brother murdered, she waits patiently for the day of reckoning.

"Imbued from her childhood with a brooding sense of wrong and an inveterate hatred of a class, opportunity had developed her into a tigress. *She was absolutely without pity.* If she ever had the virtue in her, it had quite gone out of her." In her pursuit of revenge she is ruthless and relentless. She wants to wipe out the name of Evremonde from the surface of the earth. With her husband she lays a trap for Darnay. She accuses Darnay with such vehemence before the Tribunal that even the pleadings of Dr. Manette are of no avail. She even distrusts her husband and conspires with Jacques Three and

others at the wood-sawyer's shop to exterminate Lucie and her child. Alone she goes to visit Lucie to feed her vengeance. The appeal of Lucie before the Tribunal for pity does not move her in the least. Her ignoble end is perhaps the only fitting end for such a bloodthirsty career.

Madame Defarge has a strong and fearless character. She shows *shrewdness, readiness and great determination.* She naturally becomes a leader of the revolutionaries. It is she who leads the women of Paris as her husband leads the men, to pull down the Bastille. With her own hands she cuts off the head of the old Governor of the Bastille. In her fury she becomes almost the symbol of the Revolution.

What a price has this woman to pay for her leadership. Her desire for vengeance burns up all her softer feminine traits. She has nothing of the woman about her. Her relations with her husband are not those of a loving wife, but that of a comrade-in-arms. She pays no heed to the pathetic appeal of Lucie. It was nothing to her that an innocent man was going to die for the sins of his fore-fathers. She has only one passion in life, that of revenge.

Q. 16. Give a brief estimate of the character of Defarge.

Ans. *Monsieur Ernest Defarge, like his worthy wife, was an impressive-looking man.* He is described as a bull-necked, martial-looking man of thirty. " He was a dark man altogether, with good eyes and a good bold breadth between them. Good humoured looking on the whole, but implacable looking too; evidently a man of strong resolution and set purpose."

Defarge has an implacable hatred for the oppressors of the poor. He and his wife plot incessantly to bring near the great day of reckoning. In his desire for revolution, Defarge is not swayed by a private sense of wrong only. It is true he remembers the wrong done to his master, Dr. Manette, by the Evremondes, as he remembers the wrongs done to his wife's family. But Defarge can take a wider view of things.

Defarge is the ideal revolutionary. How bitter he appears when he advises the joker to write "Blood" in his own heart rather than on the wall with the muddy wine. He sees the child of Gaspard trampled to death. He sees his old master broken under the wheel of oppression. He sees the wrongs daily done by the mighty in the land to the poor and the down-trodden. He forgets nothing. All these wrongs are to be righted. Filled with a sullen anger Defarge plots and bides his time.

He is a natural leader of men. He guides the conspiracy for the rising skilfully and secretly. Helped by his wife, he scatters the seeds of revolution far and wide. He leads the men of Paris in their attack on the Bastille. When the revolutionaries are in power, he becomes a man of consequence. The words of citizen Defarge carry weight.

But Defarge shows a moderation and humanity which his wife lacks. He shelters his old master, Dr. Manette, in his house until his daughter comes to take him away. He helps Dr. Manette indirectly to save Darnay from the Guillotine, at first. Though there is no reason why he should feel for an Evremonde's family, he pleads with his wife to spare the lives of Lucie and her daughter.

Q. 17. Sketch the character of Dr. Manette.

Ans. *Dr. Alexander Manette is introduced to us as a frail old man with silver hair, broken in mind and body.* He is making shoes in the garret of the wine-shop of Defarge. It is a habit that eighteen years' imprisonment in the Bastille has made a second nature. He cannot bear light, noise or company. He talks in a low voice, not expecting to be heard. He has not even any passion of revenge for his persecutors, the Evremondes. *He is too broken in spirit and body* to cherish any intense passion. *He is meek, gentle, and pathetic in his suffering.*

By nature he is loving and affectionate, and he respond's to love. Lucie's love recalls him to himself. He is nursed back to sanity and happiness by his daughter

whom at first he thought to be his dead wife. How lovingly, throughout the eighteen years of his imprisonment, has he cherished a lock of hair of his wife. His love for Lucie, the golden-haired angel of a child, is too deep for words. He cannot bear to be separated from her company.

He has a queer mania. His habit of shoe-making persists. A great mental perplexity brings about a relapse. Thrice does the mania return. When Darnay makes the proposal of marriage, the old man realizes that this means a separation from his daughter, and there is a relapse. When he learns that Darnay is an Evremonde the mania returns. Lastly, when he fails to save his son-in-law and realizes that his own letter has sealed his doom, he exclaims, "Give me my work! What is to become of me if those shoes are not done to-night"

There is nothing selfish in Dr. Manette's love for his daughter Lucie. He gives his consent to the marriage of Lucie knowing that it may mean separation from his daughter. On the marriage day he comes to know that Darnay is an Evremonde, but thinking of the happiness of his daughter, the old man says nothing. There is no base selfishness in him. He is almost heroic when he pleads for his son in-law before the Revolutionary Tribunal.

He has a conscience. His conscience will never allow him to stoop to anything base. He feels so much the wrong done to the peasant girl by the Evremondes that he writes a letter—knowing the dangers of this step—to the minister explaining everything fully. And this makes him a prisoner of the Bastille for eighteen years. The doctor would easily have accepted the bribe of the Evremondes and kept quiet about the matter. But he was too noble to do it.

Q. 18. Sketch the character of Jerry Cruncher. What purpose does he serve in the novel?

Ans. Jerry Cruncher is the messenger and porter of Tillson's Bank. His very appearance is odd. He has eyes of surface black, too near together, stiff black hair and a broad blunt nose. He does at first strike us as a

pleasant man. He is a bully at home. He is constantly nagging at his wife, a long suffering and religious-minded woman. He calls her constant kneelings at prayer "flopping." He growls over his breakfast, and when trade is bad he makes his wife responsible for it. He even asks his son—a chip of the old block—to keep an eye on his mother, lest she "flops" again. It is nothing for him to throw an occasional boot at Mrs. Cruncher by way of morning greeting.

Jerry is a humorist, it is true. But his humour is at the cost of his patient wife. It has an element of brutality in it. He combines his office of messenger with what he calls *his "honest trade," that of body-snatching.* We do not expect a man who digs up dead bodies from graves and sells them to physicians to be a man of refined sensibility. *Jerry is not troubled by any refined sensibility.*

As a messenger of Tillson's Bank, Jerry is trustworthy, honest, and capable. He does his duty eminently well. He accompanies Mr. Lorry to Paris during the Revolution. He acts as a trustworthy sentinel at the gate of Dr. Manette's house in Paris and acts as an attendant of Miss Pross through the dangerous streets of the city.

Jerry improves on acquaintance. Though at first he repels us, the better side of his character comes out in the troubled days in Paris. He prays for the safety of Charles Darnay and his family. He feels for them. He also makes a confession of his honest trade to Mr. Lorry and promises never to go back to it. He also promises Miss Pross that he will not interfere with Mrs. Cruncher's "flopping" any more.

Jerry serves an important function in A Tale of Two Cities. He lights up the gloom of the story with his humour and cockney idiom. His manner of telling things, especially his confession of his "honest trade," excites a good deal of laughter. *He and Miss Pross do much to give comic relief to the tragic story.*

Q. 19. Give an appreciation of the character of Miss Pross. What purpose does she serve in *A Tale of Two Cities*.

Ans. *Miss Pross is a typical representative of the lower middle class in England. She has strong prejudices and strong loyalties.* She hates all forms of republicanism. She hates everything that is un-English. She is never tired of denouncing the French. As for her loyalties, she is a loyal subject of the English king, and no one must doubt it. She is loyal to her race, and is intensely proud of being an Englishwoman. This pride is partly responsible for her mad scuffle with the dangerous Madame Defarge. She is very loyal to her brother, the graceless spy Solomon Pross, whom she considers to be a wonderful man. Lastly, her fidelity to Lucie and her affection for her are really wonderful.

In appearance Miss Pross is rather masculine. She has great physical strength, and with her stature and bonnet, she looks like a grenadier. Her red hair and red complexion give her a wild look. She is never at a loss for the supply of strong words. *She has a sharp tongue that wags constantly.* She rebukes Mr. Lorry at the Dover Inn sharply for making Lucie excited. She rates Madame Defarge in her honest English soundly enough.

Miss Pross loves Lucie deeply. She is almost like a mother to her. She does everything she can to make her and Dr. Manette comfortable. She divides the night vigil with Mr. Lorry to watch over Dr. Manette during the absence of Lucie on her honeymoon. She accompanies Lucie to Paris during the stormy days of the Revolution. She risks her life in fighting with Madame Defarge for the safety of Lucie. She finds in Lucie that youth, beauty and tenderness which have never been her position in life. In her love, however, there is perhaps a touch of jealously, she does not like so many visitors at Soho Square.

Miss Pross serves the same purpose in this novel as Jerry Cruncher does. She is not merely a faithful hound, *she is a humorist in the old sense of the term*, she is full of humours, oddities, idiosyncracies and prejudices of all

sorts. She is a most interesting character. She keeps things lively by her remarks, gestures, outbursts of temper and dramatic actions. *Jerry's humour is more or less deliberate. But the "humour" of Miss Pross is unconscious.* She makes us laugh by being what she is, Jerry makes us laugh by his words.

***Q. 20. Compare and contrast Defarge and his wife.**

Ans. *Both Ernest Defarge and Therese Defarge are revolutionaries. They have the qualities of leadership.* They have intelligence, commonsense, resourcefulness and courage. They can form plans and carry them out. They are respected and followed by the revolutionaries. When the Bastille is stormed, Defarge leads the men, and Madame Defarge leads the women. They hate the rich and the nobility who oppress and grind the poor. They are both strong in body and mind.

But whereas Defarge is an ideal revolutionary, Madame Defarge is actuated by personal motives only. Defarge fights for his class and people, but Madame Defarge thinks of feeding her revenge. Her sister was dishonoured and her brother was murdered by the Evremondes. She could never forget it. The dearest desire of her heart was to destroy the Evremondes. *Defarge, even in the stormy days of the Revolution, has a sense of loyalty and obligation to his old master, but his wife has none.* She is not content to get Darnay arrested, she even wants to get Lucie and her child killed.

Defarge is far more moderate and considerate than his wife. The shedding of blood, for its own sake, gives him no pleasure. Madame Defarge has nothing soft and feminine about her. She turns a deaf ear to the earnest pleadings of Lucie. To her it matters little that an innocent man was going to be killed. Defarge, on the contrary, helps his old master to save Darnay from the Guillotine. He even pleads with his wife to spare Lucie and her child.

There is nothing feminine about Madame Defarge. She is not a woman. She is vengeance personified. Defarge is a man. He is of a finer mould than his wife. That is why he never loses our sympathy. Madame

Defarge, however, fast loses our sympathy as the tale advances. *The breach between the husband and wife is complete* when Madame Defarge, suspecting the sympathies of her husband, conspires with Jacques Three and the wood-sawyer, to get rid of Lucie and her child.

Q. 21. Give a sketch of the character of the Marquis St. Evremonde. Did he deserve his end ?

Ans. The old Marquis was a ramarkable-looking man. He was still a handsome man at sixty. He was haughty in manner. His face was like a fine mask with a set expression in it. But now and then the dints at the top of his nostrils would give him a look of treachery and cruelty.

He was an extremely selfish man who thought only of his personal pleasures. He did not care for anything else. Dickens remarks, "Monseigneur had one truly noble idea of general public business, which was to let everything go in its own way; of particular public business, Monseigneur had the other truly noble idea that it must all go his own way to tend to his own power and pockets. Of his pleasures, general and particular, Monseigneur had the other truly noble idea, that *the world was made for him.*"

The old Marquis is a great contrast with his unselfish and idealistic nephew. The Marquis explains *his selfish philosophy of life* to his "erring" nephew. He regrets that he no longer holds the power of life and death over the vulgar. as his ancestors used to do. He thinks that the vulgar detest the high, because they fear and respect them. He believes that repression is the only effective measure for keeping the vulgar in check. He cannot dream of popular rights.

The Marquis is heartless and cruel. He has no feeling for the poor and the distressed. His nephew tells us frankly that if he (the Marquis) had the power, he would even send his nephew to prison. The Marquis is treacherous to the extreme. He is a monster of cruelty. He loves to see the men and women running frantically before his carriage. When Gaspard's child is run over,

he throws a gold coin to the father and enquires of his coachman if any injury has been done to his horses. When the poor widow approaches him with a petition that her husband died of starvation and she wants a morsel of stone or wood to be placed over his grave, the valet of the Marquis puts her away.

The old man loves the pomp and show of his station of life. He is the slave of habit, bred in his bones. Four strong men are needed to serve him his morning chocolate. He surrounds himself with flatterers and sycophants, some of whom are favoured with a nod or a wave of the hand. *The grand manner must be kept up.* His people are groaning under the burden of taxes and dying daily of starvation. But what does it matter to the Marquis? The Marquis represents the old order which is wholly responsible for the Revolution.

If ever a man deserved a foul death, the Marquis did so. It was long overdue. In his youth he had done things that could hardly be described. In his old age there was no sign of remorse. There was only a more determined attempt to get the best of things for himself alone.

Q. 22. Write brief notes on the following characters (*a*) Young Jerry Cruncher, (*b*) Solomon Pross, and (*c*) The Vengeance.

Ans. (*a*) **Young Jerry Cruncher.** *Young Jerry is a chip of the old block.* He is the exact image of his father. Dickens compares father and son to a pair of monkeys. As Old Jerry bit and spat out straw, the twinkling eyes of Young Jerry watched his father's face, as everything else in Fleet Street.

Young Jerry follows his father in everything. He has his father's dislike of religion, and his father's hatred of his mother's "flopping." He keeps a watch on his mother lest she should pray, and gives timely warning to his father whenever necessary. Young Jerry helps his father when he is sent away on some errand of the Bank by occupying his father's seat and by spitting out straw in the manner of his father, *There is something grotesque about Master Cruncher.*

He is a mischievous, shrewd and enterprising lad. He is suspicious of his father's "honest trade." One day he follows his father to the Cathedral graveyard and is horrified to learn the true nature of his father's nocturnal trade. Next morning he cleverly hints at his knowledge of the state of affairs. He says that he also wants to be a Resurrection man. Like father like son.

(*b*) **Solomon Pross (Barsad).** Solomon Pross, better known as John Barsad, *is a big scoundrel.* He is so unlike his sister whose feelings are only those of fidelity, affection and tenderness. Solomon ruins his sister by robbing her of all her possessions. Yet his sister loves him and thinks highly of him. Never were brother and sister so unlike each other.

Solomon is a clever spy. He is by profession a spy, so he changes his masters rapidly. We find him giving false evidence against Charles Darnay at the Old Bailey on behalf of the British Government. Then we find him at the wine-shop of the Defarges watching the beginnings of the Revolution on behalf of the aristocratic government of France. When the Government is overthrown and the revolutionaries come into power, Barsad transfers his allegiance. For, we find him next engaged in the service of the Revolution as a turn-key in the prison of the Conciergerie in Paris.

Solomon has gifts which help him in his profession. He can speak both French and English fluently. He is a master in the art of dissimulation. Yet he is outwitted by Sidney Carton who makes use of him in freeing Charles Darnay. He is also found out by Jerry Cruncher, when he produces a false death certificate of Roger Clay, a fellow spy. We think gently of Barsad only when he requests a French citizen not to jeer at Sidney Carton (wrongly supposed to be Evremonde). This is the one moment of his wife when Barsad behaves like a man.

(*c*) **The Vengeance.** The Vengeance is the wife of the grocer in St. Antoine. *She is the first lieutenant of Madame Defarge. She is true to her name,* because she lives for vengeance. *She follows in the footsteps of*

Madame Defarge closely. Like her she has the same hatred for the aristocracy, the same pitiless heart, the same ill-balanced mind. When Madame Defarge turns upon Lucie with furious and cruel words, the Vengeance echoes back her grimmest looks and words. The Vengeance recommends the total extermination of the Evremondes, like Madame Defarge. She is a type that only that mad era could produce. She is more a demon than a woman.

D. CRITICAL AND OTHER QUESTIONS ON THE TEXT

Q. 23. Give an account of the Revolutionary Tribunal after Dickens.

Ans. *The dreadful Tribunal consisted of five Judges, the Public Prosecutor and a Jury.* It sat every day. Their lists went forth every evening, and were read by the gaolers at the various prisons to their prisoners. The judges sat upon the Bench in feathered hats; but the rough red cap and tricoloured cockade was the head-dress otherwise prevailing. The jury were recruited from the lowest order of the populace. The audience, consisting of fickle-minded and unbalanced citizens, took a large part in the trials. For their shouts often decided the sentence to be pronounced by the judges.

As Dickens writes. "Looking at the jury and the turbulent audience, he (Darnay) might have thought that the usual order of things was reversed, and that *the felons were trying the honest men.* The lowest, cruelest, and worst populace of a city, never without its quantity of low, cruel, and bad, were the directing spirits of the scene: noisily commenting, applauding, disapproving, anticipating, and precipitating the result, without a check."

There was no system or order in the trials held. The accused was seldom given a hearing. For a trivial or fancied offence against the Republic, a man would be condemned to death. The Tribunal was blood-thirsty. When Darnay was released at the first trial, the Tribunal made up for it by sentencing five innocent men to death. A trial would not take more than a few minutes. This

was the Tribunal which was entrusted with the task of dealing justice by the Revolution.

Q. 24. What is the significance of the knitting of Madame Defarge ?

Ans. Madame Defarge is always knitting. She knits while Mr. Lorry enters the wine-shop ; she knits when she is listening to the whispers of the revolutionaries ; she knits when the Marquis throws a coin at Gaspard as compensation for the loss of his child ; she knits while Darnay is being tried by the Tribunal ; she knits when she visits Lucie and his child ; she knits while counting the heads of the executed prisoners at the Guillotine ; and she hands over her knitting to her first lieutenant when she goes to visit Lucie for the last time to feed fat her revenge. After that, she knits no more. For, she is killed.

Madame Defarge has great skill in knitting. She knits on steadfastly like the Fates. What does she knit ? As Defarge explains to a revolutionary, "If madame my wife undertook to keep the register in her memory alone, she would not lose a word of it—not a syllable of it. Knitted in her own stitches and her own symbols, it will always be as plain to her as the sun. Confide in Madame Defarge. It would be easier for the weakest poltroon that lives, to erase himself from existence, than to erase one letter of his name or crimes from the knitted register of Madame Defarge." So Madame Defarge keeps the register of those whom the revolutionaries hate and fear. Once she knits the name of Barsad the spy !

Madame Defarge told a man that she knitted shrouds ! No truer word was ever spoken. She knitted the shrouds of her enemies, of those whom she hates and whose blood she would like to shed. She has great skill in knitting of this kind. Her knitting, steady, intent and relentless, is almost the symbol of the vast conspiracy that burst forth into a Revolution, the like of which the world has never seen. She knits for the oppressors, for the nobles and the rich, who grind down the poor and the oppressed. She knits the Revolution for them.

Q. 25. What is the significance of the "Echoing Foot-steps"?

Ans. That corner of Soho Square where the Manette family lived was a wonderful corner for echoes. Lucie, happy in her love, listened to these echoes. They recalled memories of the past and gave her dim visions—happy or sad—of the future. At first, a perfectly happy young wife, she heard a new note in those foot-steps, a new life was born within her. She had hopes and fears Then the little Lucie was born and she was happy in her motherhood.

Living her happy life, Lucie heard echoes of years, friendly and soothing. That corner of Soho Square would occasionally echo to the foot-steps of Carton A boy was born. He died. The echoes grew sadder. But her life was on the whole happy. Her husband was prosperous. Her father was restored to sanity. Little Lucie prattled in the tongue of the two cities.

But, there were other echoes, from a distance, that rumbled menacingly in the corner all through this space of time. And it was now, about little Lucie's sixth birthday, that they began to have an awful sound, as of a great storm in France with a dreadful sea rising. Mr. Lorry brought news of great uneasiness in Paris.

Lucie heard these foot-steps so much prophetic of her future life. "Headlong, mad, and dangerous foot-steps to force their way into any body's life, foot-steps not easily made clean again if once stained red, the foot-steps raging in Saint Antoine afar off, as the little circle sat in the dark London window." These foot-steps were coming into the life of Lucie soon. Darnay was being drawn into the centre of the whirlpool.

These echoing foot-steps serve a dramatic purpose in this novel. They bring the two cities together. In the peace and security of London, they remind one of the storm and unrest in Paris. They are also prophetic of the dark, stormy future that lay in wait for the Manette family. These foot-steps help to give to the strong an atmosphere of lowering doom that it is fruitless to try to escape.

MEN'S BUSINESS.

[*H. Loukes.*]

A. GENERAL QUESTIONS ON THE INTRODUCTION OF THE BOOK

Q. 1. What are the two types of essays described by Loukes, the editor of *Men's Business* ? Explain them with illustrations from the text.

Ans. Loukes, the editor of *Men's Business*, distinguishes between two types of essays, *the argumentative essay* and *the discursive essay*. In an argumentative essay the author has some end in view, he seeks to explain a subject or persuade people to accept or appreciate his point of view. But in a discursive essay the goal does not matter. The argumentative essay may be compared to a railway journey—it has to proceed in an orderly manner, and reach a destination. It is a logical and orderly kind of essay in which no irrelevant or unnecessary matter can be introduced. The discursive essay is like a ramble in a pleasant country "where the enjoyment lies in wandering up any avenue that seems tempting."

Shelley's essay, *A Defence of Poetry* is an argumentative essay. Shelley does not write in a charming style, nor does he give us any intimate revelation of personality. Yet it is a good essay since it says something worth saying on a subject of vital importance to the human race. Shelley makes his viewpoint clear by cogent and forceful arguments. The same is true of Professor Huxley's essay on *Science and Religion.* The remarks of a great thinker on a subject of great importance is read with interest and attention. Among other argumentative essays we may mention Brown's *With Brains, Sir*, Arnold's *On Reading Great Poetry, etc.*

The essays of Lamb, those of Hazlitt and R. L. Stevenson, are discursive essays. Lamb does not deal with his theme in a systematic manner. He does not give us arguments. He goes round and round the theme, delighting in the exercise of his wit and fancy. He shoots off at a tangent and says something irrelevant but refreshing, and comes back to his subject at an unexpected point. The essays of Lamb, *The Praise of the Chimney Sweepers*, *Old China, etc.*, are written in the intimate personal style that is so attractive. We know the man in every word that he writes. The same may be said of Stevenson's *An Apology for Idlers*, De Quincey's *Mail Coach*, Hazlitt's *On Going a Journey*, etc.

Q 2. (*a*) **What, according to Loukes, are the chief difficulties of the essayist ?** (*b*) **What, according to Loukes, are the two tests of a good essay ?**

Ans. (*a*) In Loukes' opinion, *the essayist has two capital difficulties: he must create an interest in his subject, and he must be sincere and personal yet universal*, at the same time.

Unlike the letter-writer the essayist cannot presume that whatever he will write will interest the reader. His essay may be picked up by the reader in an idle moment, and if the contents of the essay do not appear to be attractive, the essay will not be read. The reader demands from the essayist something which will be of common interest to all men. Thus a " Discussion on the Relation of Science and Religion" (Huxley), "An Apology for Idlers" (Stevenson), an essay on "The Destiny of Men" (Haldane), even an essay on the "Chimney Sweepers" (Lamb), are of interest to all men.

But the essayist must not, in writing on things of general interest, lose his personal manner or attitude. For, in that case, what he would write would cease to be an essay in the real sense of the term. It would become a discourse or treatise thesis. An essay should be something in the nature of a self-confession. In the essays in this collection we find this sincerity. Something of the

personal note, some varying degrees of self-confession, can be found in all these essays. Haldane and Huxley, two scientists, write in a humane manner ; Shelley writes in an impassioned manner ; Hazlitt gives us his prejudices ; Lamb gives his gentle sympathy, and humour.

(*b*) In the opinion of Loukes. there are two tests of good essays, *viz.*, *the test of interest* and *the test of sincerity*. If the essayist fails to create an interest in what he writes, his essay will fail in its object. And if his essay is not sincere, it will cease to be an essay in the real sense of the term.

Q. 3. Loukes says : "The subject matter of the essay . . . moves between two poles, the private concern and the universal appeal. It is the extent to which the writer reconciles these two tendencies that the essay is of value." Discuss this statement with reference to Lamb's ***Praise of Chimney Sweepers*****, Hazlitt's** ***On Going a Journey*** **and Huxley's** ***Science and Religion*****.**

Ans. The essay is a personal kind of writing. But unlike the letter-writer, the essayist cannot assume a particular interest in him, and his own affair. There is no personal contact between him and his readers. But he can always count on the curiosity which men betray in the doings of their own kind only that, though personal, the essay must have a universal appeal. The facts given by the essayist, or the sentiments expressed by him, must be of general interest.

So the personal and the universal are reconciled in an essay. If this is not done, an essay cannot be regarded as successful. The essayist writes about his own experiences in such an engaging manner, with plentitude of wit, humour and colour, that his essay appeals to all readers. He expresses sentiments which also come home to all. Thus the essayist effects the reconciliation between the personal and the universal. *Form and style, manner and presentation, play a great part in this.*

Charles Lamb writes an essay on the chimney sweepers. The subject is not important, nor is it of

general interest. Charles Lamb loves the little chimney sweepers. It is a matter of personal liking. Yet, being a great essayist, he interests us in the chimney sweepers by his descriptive skill, his humour, and his pathos. We come to feel pity for the chimney sweepers, and see in them much to interest and appeal to us.

Hazlitt writes an essay on going a journey. He is frankly personal. He tells us what he thinks about the matter. He offers little help to people who are planning a journey. So it may be argued that this essay has nothing universal about it. Yet his style gives his essay a universal interest " Essays like these," as Loukes suggests, "comes home to men's bosoms because they are, written well."

Huxley's essay on Science and Religion is certainly of universal interest. The subject is of general interest, and the clear and illuminating treatment makes the subject all the more interesting. Yet there is a personal element in this essay. What we get from Huxley is what he thinks about the subject. He does not give us a summary of the general conclusions reached by other philosophers and scientists. If this personal interest were not there, his essay would not have appealed to us.

B. CRITICAL QUESTIONS ON THE AUTHORS

***Q. 4. Give a critical estimate of Charles Lamb as an essayist with special reference to the three essays in the text,** ***The Praise of Chimney Sweepers, A Bachelor's Complaint*, and *Old China*.**

Ans. Charles Lamb is the greatest essayist of the nineteenth century. He has many followers and imitators, but no one has as yet caught the intimate charm and appeal of the essays of Elia.

His essays have the charm of personality. We come to know much about the man, notwithstanding his many disguises. Who, after reading *The Praise of the Chimney Sweepers*, can say that he knows nothing about Lamb the man ? *Old China* gives us autobiographical detail. *A Bachelor's Complaint* is a chapter in Lamb's

personal life. His writing is egotistical, but the word has no suggestion of vanity when it is applied to the writings of Charles Lamb.

A few subjects interest Lamb chiefly: old fashioned London scenes; odd and humorous characters who inhabit them, his near relations painted with fine penetration and sympathy, as Bridget Elia in *Old China*; some matters of comic extravagance, or of imaginative fantasy, or of pathetic wistful regret.

In all the essays we find the deep humanity of the man. He is in love with life, because he has suffered and borne so much. He puts on a smiling face upon everything. He points out the beauties we have not noticed before, from "the sweet security of the streets" of London to the flash of a smile on the face of the chimney sweeper. He draws our sympathy for the poor and the down trodden, without once pretending to be a prophet or a preacher. His essay on the chimney sweepers has done more for the poor little fellows than several Acts of Parliament could have done.

Lamb's most engaging quality in his writings is *his humour.* "Pun, repartee, grave exaggeration, grotesque narrative, whimsical turns of thought, reminiscent anecdotes, kindly ridicule, delicate irony, he runs through the whole gamut of humour with the finest taste, and is equally sure in *his pathos.*" Lamb's pathos has nothing sickly or morbid about it. The little chimney-sweeper, sleeping in the ducal bed, has a pathos that arises from Lamb's deep sympathy and love for his fellow men.

Lamb's style enhances the charm of his essays. It is not a simple style. "His style, though intimately personal, extracts essences from many rare herbs, Jacobean prose writers, seventeenth century lyrists and dramatists; he is a connoisseur in words and prose rhythms: whether simple or elaborate, he makes them delicately flexible and adaptable to his moods."

***Q. 5. What do you know of Charles Lamb as a man from his essays in the text ?**

Ans. There are three essays by Charles Lamb in *Men's Business*—*The Praise of Chimney Sweepers*, *A Bachelor's Complaint*, and *Old China*. Lamb is one of those essayists who are always ready to relate a personal experience. These three essays are intimately personal. They give us a fairly complete idea of Lamb as a man.

Old China tells us much about Lamb's tastes and interests. We know of Lamb's fondness for old prints, pictures and old books from this essay. Lamb was something of a connoisseur, and a great lover of old books. He was specially fond of the Elizabethan writers and seventeenth century humorists. From this essay we know that though a poor man, he once bought an expensive print after Lionardo, and on another occasion, he spent the money which should have been spent on dress, on a folio Beaumont and Fletcher. Lamb's fondness for old china was a passion. He liked the crude yet delightful paintings on them.

From this essay we come to know some intimate details of Lamb's life. He was, for many years, a poor man. He and his sister had to economise a lot to provide for their simple pleasures and recreations. He was fond of seeing plays with his sister. Lamb was greatly interested in the stage. He was a good dramatic critic. Lamb also liked long rambles in the country in the company of his sister. The affection between the brother and the sister comes out well in this essay.

In *A Bachelor's Complaint* we find Lamb, the bachelor, complaining of the conduct of the married people. He is quite critical towards the ladies, and points out their failings with such a mixture of humour and insight that we cannot but lend our support to Lamb. The old bachelor had to bear the jibes of his married friends many times no doubt. In this essay he makes his complaint.

The deeper side of Lamb's character is revealed in his essay *The Praise of the Chimney Sweepers*. We understand his humanity, his deep sympathy for the needy and distressed, from the essay. Yet Lamb does not make a show of his feelings. His humanity may well talk in the

style of the seventeenth century prose-writers, in their out-of-date diction and quaint Latinism. Lamb's humour makes us develop a deeper sympathy for the waifs and castaways of society for whom no one cares. This essay also reveals Lamb's deep sense of pathos.

Q. 6. (*a*) **Give an estimate of Hazlitt as an essayist.** (*b*) **Compare him with Charles Lamb.**

Ans. (*a*) Hazlitt, though neglected nowadays, *is a great essayist.* He is also a great critic, perhaps greater than Charles Lamb. His prejudices, though a drawback in criticism, are of great help in his essays. There are two strains in Hazlitt—the Puritanical and the Epicurean. At times they are in conflict. When the Puritanical element disappears, Hazlitt, the literary vagabond, gives delightful expression to his curiosities and pleasures. The essay in the text, *On Going a Journey*, is a pleasant record of Hazlitt's experiences of walking.

His best essays are happy in temper and outlook. " It is the quality of joy that gives sparkle and relish to his essays. He took the same joy in his books as in his walks, and he communicates this joy to the reader. He appears misanthropic at times, and rages violently at the world ; but it is merely a passing gust of feeling."

His essays are discursive, and their subjects are simply men and things. His essays " abound in a tonic wisdom, a breadth of imagination as welcome as they are . . Shy and reserved as he was, no one would be more confidential with a pen in hand. *Every essay is a fragment of auto-biography, and every sentence a confession.* There is something of Rousseau's garrulousness about Hazlitt, and this increases the human interest of his writings. We may dissent from his conclusions, or take exception to certain moods, but he never bores us. His habit of introducing personal matter into his essays gives frequently a pleasant intimate flavour to his writing . . . "

His discursive manner of writing is his strength as also his weakness. *His style* is forceful and spontaneous. It has movement, sincerity and a telling force. But there

is a lack of order in his essays. The chief defect of his style are repetition and sincerity. "His . . . . essays on English literature as well as a good many independent essays, contain perhaps the finest work of their kind."

(b) *Lamb and Hazlitt have many things in common* as essayists. Not only were they contemporaries and friends, they wrote the same type of essay. *Both are great masters of the personal essay.* Not only do they describe their likes and dislikes in their essays, they even give frank details of autobiography.

They have both the discursive manner of writing. They do not stick to the subject but like to fly at a tangent to all likely or unlikely subjects. Though gifted with deep insight and keen intellectual powers, *they are at heart romantic and emotional.* In their attitude to things they betray almost the same sensibility.

But Hazlitt did not have the rich humanity of Lamb. Lamb was in love with life. Though in one essay he talked of his imperfect sympathies, he was a man of few prejudices. Hazlitt was, however, full of prejudices. Lamb chose his subjects from the homelier aspects of life. From the roasted pigs to the ears of men, he dealt with everything. Hazlitt, on the other hand, kept mainly to men and books.

Lamb puts up a smiling face upon everything. Even when he dislikes something, he touches the subject in a humorous manner. *Hazlitt is a critic of life, he does not make any compromise.* Thus Lamb is at his best when he plays with make-belief ; Hazlitt, on the other hand, is most effective when he is forceful and passionate, and when he lets himself go. *Hazlitt has irony and a sardonic humour* ; *he does not have Lamb's rich humour and pathos.*

Q. 7. (*a*) **Characterise R. L. Stevenson as an essayist.** (*b*) **Compare him with Lamb and Hazlitt.**

Ans. (*a*) *As an essayist R. L. Stevenson derives much from Lamb, Hazlitt and Montaigne.* A critic has remarked, " Nature made him an essayist and he co-oper-

ated with nature, developing and strengthening the gifts with which he was endowed at birth." *Stevenson took infinite pains withh is essays.* He aimed at a perfection that has rarely been attained by any one.

Stevenson wrote essays on many subjects, some of them literary, others personal. What distinguishes the essays of Stevenson *is an individual flavour*, the flavour of an attractive personality. His essays have a freshness, a grace and individuality of their own. Especially attractive is the personal, idiosyncretic note. He does not lack either originality or depth ; but these things are not the main things that compel our attention in Stevenson. What holds us most is his engaging manner.

Not that *the temper of the essayist* has not its peculiar charm. "With what charming and almost feminine nature, Stevenson is on his guard against softness and mawkishness ; he has a sense of courage and virility, he wins over disease and death by means of an unceasing struggle, sixteen years of the most conscientious literary labour . . . He allows his personality only to appear with modesty ; far from exploiting the pathos of life, he is at pains to hide it. The sweetness and heroism of his nature are equally sincere."

Stevenson's style is not to be dismissed as artificial. It is true that he devoted much care to the art of writing. "He knew the anxious quest for the exact word, the search for a cadence at the same time harmonious and not too markedly regular. His style is sufficiently nervous to bear such conscious filling and refining. It draws its strength from a very varied and supple vocabulary . . . At times the exquisiteness of the form seems to exceed the just demands of the matter, and this is the single weakness of that prose." *Stevenson's style has lucidity, buoyancy and humour in a remarkable degree.*

(*b*) **Hazlitt and Stevenson.** *Stevenson often reminds us of Hazlitt.* Most of his essays in *Virginibus Puerisque*, *Memories and Portraits*, etc., are written in the manner, and partly in the temper of Hazlitt. Both

Hazlitt and Stevenson are lovers of books, and the critical essay is a favourite with them.

Both the essayists have the vagabond mood. Many essays of Stevenson deal with his aimless pleasures, walks, readings, experiences. Hazlitt is at his best when he writes essays of this type. *Both of them are men of catholic tastes.* But Stevenson does not have Hazlitt's pungency and force, though his essays have a wider outlook, a more engaging temper and humour.

Stevenson and Lamb. *Lamb and Stevenson have numerous points of resemblance as essayists.* Both write what may be called the personal essay, recounting their likes and dislikes. Stevenson, however, does not love autobiography. He is the more experienced and widely-travelled man. Stevenson's themes are mostly accounts of adventures among books and men. Lamb's best work is found in essays like *All Fools' Day*, a comic extravagance, or *Dream Children*, an exquisite piece of pathetic reverie. Stevenson's best work is found in the breezy humour of *An Apology for Idlers*, or in the romantic logic of *El Dorado*.

Both the essayists are lovers of life. Both are sufferers who do not want to make an exhibition of their suffering. They keep up a brave, smiling front. Their essays have the same charm—the charm of personality. One finds Lamb the man in his essays—with all his oddities and idiosyncracies. And the idiosyncratic note is also present in the essays of Stevenson. Only that Stevenson has a jauntiness of bearing, a Puck-like *humour*, which cannot be found in Lamb, though Lamb has a greater command of the many resources of humour, and has a deeper charity than Stevenson.

The styles of both the writers have been described as artificial. It is true that they care greatly for the manner of writing. Their styles are compounded of many simples. But they are not artificial. They wrote prose with a scrupulous attention to detail and effect. Whereas Stevenson's prose is more lucid and breezy, Lamb's prose is richer in texture, and more varied.

Q. 8. Why has the editor called this collection of essays, Men's Business? What do you understand by the title? Comment on the plan of the book.

Ans. Loukes has called this collection of essays *Men's Business*, because the essay, whatever be its subject must come home to men's business and bosoms. Bacon, speaking of his essays, wrote to the Duke of Buckingham, that "they come home to men's business and bosoms." Indeed, this seems to be a good description of the essay.

The subject matter of the essay does not matter in the least. It may deal with anything—shoes, and ships, and sealing wax, and cabbages and kings. *So long as the essay be on something of meaning in the life of man, it may have any subject matter it likes.* The main thing in an essay is human interest. This is created by the essayist who makes a personal thing universal by his manner and style.

The plan of the book is simple. Loukes groups the essays in the book under three heads—*the business of living, the business of thought*, and *the business of pleasure. The essays under the first head deal with some interesting aspects and orders of life*—how men do their work, how they keep good health, how the waifs and castaways work and live, how the married people behave.

The essays which deal with the business of thought are all thoughtful and thought-provoking. They deal with political theories, or men's destiny, or the relation between Soul and God, or that between Science and Religion. On another plane, they deal with Literature, the power and influence of poetry or great poetry.

Lastly, we have the essays which deal with the business of pleasure. Stevenson's essay is a defence of the idlers who take life easily, not as a stern duty but as a pleasure. Lamb's essay deals with the tastes, likes and dislikes of Charles Lamb. Hazlitt's essay deals with the pleasure of walking. De Quincey's essay describes the thrills of mail-coach rides.

So in this book we find *a comprehensive plan* which embraces all the principal aspects of human life. *How man lives, how man thinks, and how man enjoys*—all these are dealt with in the essays that we find in *Men's Business.*

C. CRITICAL QUESTIONS ON THE ESSAYS

***Q. 9. Give a critical appreciation of Lamb's essay,** *The Praise of the Chimney Sweepers,* **and add a note on Lamb's style as illustrated in this essay.**

Ans. *The Praise of the Chimney Sweepers* is one of the most characteristic essays of Lamb. By writing an exellent essay on "these little Africans of our growth," the little chimney sweepers, Lamb demonstrates once for all that it is not the subject that matters, but the treatment. Never was Lamb's sense of humour more alive or his humanity deeper than when he wrote of the chimney-sweepers.

Lamb paints the chimney-sweepers in their original hue of black, but with such abundant humanity that we come to love them. Lamb loves them, he loves their black faces, gleaming teeth, their innocent merriment, and the half-forgotten memories of their happy past. (For, are they not mostly kidnapped heirs of noble families ?) Lamb watches them hovering around the "Salopian" houses ; emerging in safety from the chimneys, enjoying his own predicament, or cheering their noble best, James White. *This is an inimitable picture that Lamb draws.*

Lamb does not dwell at length on their miseries, as Dickens, or any twentieth century novelist dealing with the theme, would have done. Lamb simply appeals to the spontaneous charity of the passer-by to stand the chimney-sweeper a cup of salop, and a slice of bread and butter. This humanity is not picturesque, but it touches us deeply. Lamb's attitude is not that of an angry reformer. He does suggest the measures which are to be taken to ameliorate the conditions of the chimney-sweepers. He does something better. *He makes us realize that there is much that is interesting about the chimney sweeper.*

In the essay, from the beginning to the end, *Lamb is in one of his extravagant moods of comic humour.* The greater part of this humour is a matter of style. Still the laugh of the chimney sweeper with the tears running down his cheek for the equisiteness of the fun at Lamb's predicament, is a unique example of genuine humour. *Close to this humour is Lamb's pathos.* The story of the little chimney sweeper sleeping in the ducal bed of the Arundale castle, is a most touching anecdote. The misery of the little sweepers hovering about the shop selling sassafras which they cannot buy, is most pathetic.

Lambs style *in this essay,* is far from simple. *He imitates the quaint and learned style of his favourite writer, Sir Thomas Browne*: " One of those tender novices blooming through their first nigritude ;" " Whether the oily particles (sassafras is slightly oleaganous) do attenuate and soften the fuliginous concretions, which are some-times found to adhere to the roof of the mouth," etc. *Lamb revels in puns and quaint effects* : " These young Africans of our growth," "Our main body were *in-fantry,*" etc.

Lamb makes curious adaptations of Shakespeare and Milton : " There is something more in these sym-pathies than philosophy can inculcate"—(*Hamlet* Act II): "Whereas the universal host would set up a shout that tore the concave, while hundreds of grinning teeth started the night with their brightness," (*Paradise Lost*). *In this essay Lamb's style is compounded of many simples,* and it is a delight to lovers of old prose who prefer "character" to lucidity, obliqueness to plainness. Such readers do not even mind the Latinism of the *fances Averni* or *incunabula* or the quotations (or misquotations) of which there are so many in this essay.

Q. 10. Enumerate the complaints of the bachelor of the behaviour of married people.

Ans. Charles Lamb, who was a bachelor, has several complaints to make of the behaviour of the married people. *Firstly, the married people appear to be too loving in the*

presence of their bachelor friends. The ladies specially love to demonstrate their happy married state. One cannot be in their company a moment without being made to feel that one is not the object of this love. This is very impolite on the part of the married people.

Secondly the married people give themselves excessive airs of knowledge and wisdom. They are too ready to point out the supposed ignorance of the unmarried people. Even when discussing a simple topic, the married people try to point out the ignorance of the bachelors. A lady of Lamb's acquaintance, who had been married a fortnight ago, once remarked that an old bachelor like Lamb would have no knowledge of oyster-breeding.

Thirdly, when the married people come to have children, their conduct becomes very objectionable. They expect that every one should love and admire their children. If, however, a man appears to love the children too much, the children will at once be sent out of the room on some pretext or other. If, on the other hand, a man does not take any notice of the children, he is set down as a morose hater of children.

Fourthly, the ladies do not like the old friends and acquaintances of the husbands. They try their best to make the husbands give up the old friends. They have all sorts of cunning ways for bringing this about. They try to prove that those old friends are not really worthy people. The ladies cannot tolerate any one who has not their sanction and approval.

Lastly, some ladies treat their husbands with too much politeness and decorum and show little of it to their acquaintances, friends and guests. This annoys the latter, who naturally find it rude. The ladies use the guests with familiarity, and the husbands with ceremony. A lady of Lamb's acquaintance once made him wait two or three hours beyond his usual time of supping, because her husband had not arrived yet.

Q. 11. How does a married lady alienate her husband from his old friends ?

Ans. A married lady knows many ways of bringing down an old friend in her husband's estimation. *First of all, there is the staring way.* The lady laughs at all that the old friend says with a kind of wonder. She tries to convey the impression that the friend is a queer kind of fellow who says good things, some sort of an oddity really. She uses a peculiar kind of stare to convey this impression. The husband gradually begins to suspect that his old friend is not really refined enough for the company of a lady, though he was good enough for the bachelor days.

The second way may be called the exaggerating way or *the way of irony.* If the husband has a friend of whom he holds a high opinion, the lady will applaud the friend's words and deeds very highly. This will continue in such a way that at last the husband will come to dislike it. The husband will come to think that his wife praises his friend so highly out of deference to his wishes and opinion. He will naturally try to tone down his enthusiasm for his friend until it sinks to the level of moderate esteem which his wife will not dislike.

Thirdly, there is the forgetful way. The lady will deliberately continue to mistake what it was that first made her husband fond of a particular friend. If the friend is esteemed for his moral character, the lady, discovering that he is not a brilliant talker, will say to her husband, "I thought, my dear, you described your friend Mr.—— as a great wit." Or if a friend is esteemed for his wit, the lady will take exception to his witticisms and say, "This, my dear, is your moral friend Mr.—— !" In this way the lady would skilfully run down a particularly esteemed friend of her husband. Once a lady of Lamb's acquaintance told him that she thought he was a tall officer-like-looking man, and was disappointed to see him ;

Q. 12. (*a*) **What does Haldane say about the probable destiny of man ?** (*b*) **What part will scientific research play in it ?**

Ans. (*a*) *According to Haldane, if we think that the human will is free, then there can be no fixed and certain destiny of man.* For, in that case, man will make a choice of his destiny on earth. If, however, it is taken for granted, that man's will is not free, then one may guess what the probable destiny of man will be.

Six hundred million years ago, the ancestors of mankind were worms. Ten thousand years ago, they were savages. To-day man is so civilized. *The future men may be expected to be far more civilized. But of this one cannot be sure. There are special alternatives to this prospect.* An astronomical catastrophe,such as a collision with a stray star, may not be likely, but the sun may swell up and scorch the earth. A new disease may destroy mankind.

Even if man does not die thus, human civilization may perish. A war on a gigantic scale may destroy it, though this is unlikely. Unless atomic energy can be tapped, we cannot have any weapons of war more destructive than those of to-day. But if civilization is not improved by scientific research, evolution will take its course. The course of evolution has generally been downwards. Man's powers will deteriorate unless man knows how to control his evolution.

If, however, man learns to control his evolution, there can be no limit to human progress. Less than a million years hence, a man will be able to think like Newton, to write like Racine, to paint like Van Dyke and to compose like Bach. He will be as much pure and humane as St. Francis. Perhaps he will live for thousands of years, and every moment of this life will be well spent.

In that case, men will certainly leave the earth and try to colonise the stars and planets. The poineers may perish, but those who follow them are bound to succeed. There can be no theoretical limit to man's material progress. There is, of course, no limit at all to his intellectual and spiritual progress. But all this

will depend on man's controlling his own evolution by means of scientific research.

(*b*) *Haldane thinks that human civilization cannot be improved without the help of science.* The comforts and moral and other improvements in modern life are the direct and indirect results of science. Physics and chemistry have made men rich. Biology has made men healthy. The application of scientific thought to ethics has done more than all the saints to make us good This process of improvement can continue only if science continues.

Pure science is a delicate plant. It never flourished in Spain. It does not flourish in modern Italy. *There are strong forces at work everywhere—the forces of ignorance and bigotry—against it.* In biology and physchology many lines of research are forbidden by law. The research worker has no adequate reward or recognition. He can earn money only by abandoning research and by taking to some profession. Thus there is hardly any inducement for pure scientific research.

A religious revival in future may result in the persecution of the scientists, as happened in the past. Science may become a game of the politicians. If this happens, the future of mankind will be dark indeed. *If, however, research continues for a few more centuries, we shall be able to control the process of evolution.* Men must pay for their future. If scientific research is regarded only as an adjunct to the army, the factory or the hospital, then civilization will deteriorate. Scientific research must deal with the mysteries of life, with many things that have no immediate practical bearing. If this is not done, there is no hope for mankind.

***Q. 13. Is there any conflict between Science and Religion? How does Huxley try to explain this conflict?**

Ans. According to Huxley, *there is really no conflict between science and religion as such. But there is a conflict between science and theology.* The system of ideas and explanations and reasonings which

becomes theology, gradually comes to have a sacredness attached to it. The scientific discoveries which alter our conception of the universe and of man's place in it, thus come into conflict with theology. Theology offers one explanation of the universe, and science another.

The scientist is a devotee of truth, he wants truth at all costs. He refuses to regard his discoveries as untrue simply because they come into conflict with theology. In certain ages, the scientist has been made to suffer persecution for his unbending attitude. But truth must prevail.

The men of religion should realize the fact that just as there is development in law or science, so there is development in religion. The theology of one generation cannot be the theology of the next generation. As a matter of fact, religion on its theological side, has been taking into account the changes and expansions of the picture of the universe which science is drawing. *Thus in the past, religion gave up the idea of a flat earth, of a material heaven above a dome-like sky,* of earth being the centre of the universe, and so on. Religion accepted Newton's discovery that the heavenly bodies needed no guidance in their courses. It has given up the idea that the world is a few thousand years old and has accepted the time-scale discovered by geology.

But there are other discoveries of science which remain to be woven into the fabric of theology. Some of the Churches have not yet accepted Evolution. Religion has not yet assimilated the recent advances in scientific knowledge of the brain and of the physiology of sex. But *theology has not suffered by accepting and assimilating the discoveries of science.* If theology accepts the other discoveries, then there can be no conflict between science and religion.

Q. 14. Bring out the main ideas of Shelley in *A Defence of Poetry.*

Ans. According to Shelley, poetry in the expression of the imagination. Shelley distinguishes between

reason and imagination. Reason is an analytical faculty whereas imagination is a synthetic faculty. Reason considers the relations of things simply as relations. Imagination colours the thoughts with its own light and composes other thoughts from them. The poetic faculty is a synthetic faculty.

In the beginning of society, every one was a poet, because language itself was poetical or synthetic. The analytical faculty was absent.

Poets are the authors of language, music, dancing, architecture and other fine arts. They are also the institutors of law, founders of civil society, inventors of the arts of life and teachers of religion. Shelley justifies the greatness of the poets by a historical survey.

Though language, form, colour, habits of action, form the materials of poetry, yet poetry deals more particularly with language, *i.e.*, metrical lauguage as divided into prose and verse. The distinction between prose and verse is a vulgar one. Parts of a composition may be poetical, though the whole of it may not be so.

A poem is the very image of life expressed in its eternal truth. A story is a catalogue of detached facts, a poem is the creation of actions according to the unchangeable forms of human nature. The one is partial, whereas the other is universal.

Poetry produces an effect of pleasure on society. Only the future generations can judge the effect of a noble poem on society. Its influence acts in a mysterious way. The poets owe something to their age, however great they may be. They clothe their ideas in the costumes of their age. Poetry produces a wonderful influence of the mind. It awakens and enlarges the mind itself. It creates new materials of knowledge, it also engenders in the mind a desire to reproduce and arrange them according to a certain rhythm and order, which may be called the beautiful and the good. Poetry is indeed something divine.

No poet can, however, compose in the white heat of the inspiration. Composition begins when inspiration is

already on the wane. Poetry is the record of the best and happiest moments of the best and happiest minds. It turns all things to loveliness. It redeems from decay the visitations of the divinity of man.

***Q. 15. Wherein lies, according to Shelley, the greatness of poetry ? Compare his view with that of Arnold.**

Ans. *Shelley defines poetry as the record of the best and happiest moments of the best and happiest minds.* The poets are persons of delicate sensibility and of the most enlarged imagination. They are not only susceptible to those evanescent visitations of thought that arise unseen and depart unseen, but they can also express them. The poets make immortal all that is best and most beautiful in the world—the interpenetration of a diviner nature through our own, which ordinary men and women can only feel but cannot express. The poets arrest the rare apparitions of a divine world which come and vanish in human life, in language and form. Thus "*Poetry redeems from decay the visitations of the divinity in man.*"

According to Shelley, poetry has another, though a less exalted function. *It turns all things to loveliness.* It makes the beautiful more attractive, and the ugly beautiful. It gives a unity to irreconciliable things. All the sorrows and cares of life bloom into things of beauty at the touch of poetry. It reveals the naked and sleeping beauty which is the spirit of all earthly phenomena. On these two functions depends the greatness of poetry, according to Shelley.

According to Arnold, the greatness of poetry does not lie in interpreting the divine in man, or in revealing the hidden spirit of beauty. It lies in its power of interpreting life for us, of consoling and sustaining us. Poetry is, at its best, a criticism of life, under conditions fixed for such criticism by the laws of poetic truth and poetic beauty. It will be our consolation and stay in so far as it is a criticism of life.

Arnold's view of the greatness of poetry is thus humanistic, whereas Shelley's view is idealistic. To Arnold the greatness of poetry lies in its power of interpreting human life ; to Shelley, this greatness lies in expressing the divine, or in revealing the hidden spirit of beauty.

Q. 16. Give Arnold's views on reading great poetry.

Ans. *Arnold has a high opinion regarding the destiny of poetry.* Religion by attaching itself to facts, has committed a blunder. Religion is getting weaker day by day ; but poetry attaches itself to ideas, so its glory cannot diminish. More and more men will turn to poetry to interpret life for them, to sustain and console them Even science will appear to be incomplete without poetry.

That poetry may fulfil its high destinies, we must set before ourselves a high standard of poetic excellence. No kind of charlatanism should be allowed in the world of poetry. Poetry is a criticism of life under the conditions fixed for such criticism by the laws of poetic truth and beauty. The best poetry has the power of forming and sustaining us as nothing else can.

When reading poetry we should set the ideal of the best poetry before our minds. A sense of the best, of the really excellent, and the strength and joy to be drawn from it, should be present in our minds when reading poetry. This should govern our estimate of it.

But this true estimate is at times superseded by two other estimates, the historic estimate and the personal estimate. Both these estimates are false.

The study of the development of a nation's language, thought, and poetry, is always interesting. A poet's work which is of peculiar interest in the history of a nation's literature is apt to be highly praised. But the exaggerated praise of this kind may not be a true estimate. *While forming historic estimates, we overrate many poems which have very little intrinsic worth.*

At times we praise a poem highly because it has some special, personal appeal for us. Our personal affixities, likings and circumstances have great power to sway our true estimate of this or that poet's work. This is the fallacy of personal estimate. Both these fallacies are to be guarded against.

If a poet has the real classic character, we should read him and enjoy him. The more we know about him the more shall we enjoy him. But a pedantic research regarding origins and other irrelevant matters cannot enhance our enjoyment. If much time is wasted in preparation, we shall find no time for enjoyment.

Q. 17. How does Stevenson prove the superiority of idlers to busy men? *Or*, Give Stevenson's apology for the idlers in brief.

Ans. Stevenson defends the idlers in his essay. He points out, first of all, how *in youth the idler has a better chance of acquiring real knowledge while the busy student is wasting his time over mere words.* While the latter is filling his memory with useless things, the idler learns to play the fiddle, to know a good cigar from a bad cigar, and to speak with ease and charm. The book-learner has often an owl-like demeanour, and proves dry and dyspeptic in all the bright affairs of life.

The idler has really greater wisdom. His ways of life develop his commonsense. The studious youth lacks it greatly. The idler knows what is true and sweet in a world of flux and change. He does not give himself, heart and soul, to the world.

The faculty of idleness implies a catholic taste. The idler can enjoy himself thoroughly everywhere. But a man of business whom only necessity drives, can never enjoy himself. Even when he has the opportunity he cannnot be idle. When he retires from work, he becomes so unhappy. He is the slave of work. He discovers too late that the pleasures of life have slipped him.

Such a man not only suffers from his habits, but he makes his wife and children, his friends and relations,

suffer. Perpetual devotion to business makes him neglect other things. Life is not all business, but the busy man does not know it. So he cannot bestow any happiness on others, as he is not equipped for it. But *the idler makes others happy by his smile, by his knowledge of the art of living, or by his company.* An industrious man is a sour and peevish person who carries a gloom with him everywhere. But the idler brings sunshine to the lives of all men.

Lastly, it must be remembered that work is not the main thing in human life. There are planty of people who will do our work if we do not do it. But genuine idlers—men who really appreciate and enjoy life—are very few. It is vanity to suppose that the work we do is of superlative importance. The services of no single individual are indispensable. This thought should make us realize that the idlers are not really a set of bad people, and that the workers are not the saviours of the world.

Q. 18. Give an appreciation of Stevenson's essay, "*An Apology for Idlers.*"

Ans. The idlers all over the world—the writer among them—will remain grateful to Stevenson for his excellent "apology" for them. This is one of the best essays of Stevenson. It comes home to those who take life for play with occasional spells of work, rather than as a grim battle with occasional pauses for rest.

The essential sanity of what Stevenson says compels our respect. It is the fashion to despise the idlers and to applaud the workers. But Stevenson points out how the so-called idlers are also very busy men. They acquire commonsense and get to know the bright fun of life while the so-called busy men waste their time and energy over things which are not worth much The idler is more fit for human intercourse than the busy man, and he spreads a sunshine wherever he moves. Stevenson is earnest in his championship of the idlers, though his manner is breezy.

Stevenson's essay makes us love life, which, ordinarily, we take to be a sorry affair of work and anxiety. It is the function of the ideal essayist to make us fall in love with life. And this function Stevenson admirably serves.

If his ideas are refreshing, his style is no less so. The lover of good prose finds in it a perpetual delight, and it is full of a happy allusiveness that never verges on pedantry : "It seems a pity to sit, like the Lady of Shalott, peering into a mirror, with your back turned on all the bustle and glamour of reality." "Though Falstaff was neither very sober nor very honest, I think I could name one or two long-faced Barabbases, etc."

Stevenson's style has an epigrammatic vigour : "A happy man or woman is a better thing to find than a five pound note"; "He sows hurry and reaps indigestion"; "The services of no single individual are indispensable," etc. The prose of this essay is the jaunty, humorous yet wise prose of a lover of life who found life a great fun and sought to impart that fun to us.

Q. 19. Give an appreciation of the essay, *Old China.*

Ans. *Old China* is a beautiful essay of Lamb. *It is a chapter of autobiography containing intimate details of the author's past life,* of his tastes, likes and dislikes. We know how Lamb once bought a print after Lionardo. How he wore a brown threadbare suit saving up for purchasing a copy of Beaumont and Fletcher. We are told how the brother and sister loved to go to the theatre, and would go out for long walks in the country. The autobiographical interest of the essay enhances its charm.

The best essays of Lamb are written in the retrospective vein. In such essays Lamb calls up the memories of the past, lovingly stored up. In *Old China* there is a wistful regret for the past. But though this kind of writing is called 'egotistic,' it has not the slightest tinge of vanity. Bridget Elia's longing look to the past is truly and deeply human.

Lamb's manner is delightfully discursive, it is one of its charms. Lamb starts with curious paintings on the tea-cups that strike his fancy. This makes Bridget Elia talk about the past. There is a discussion about the relative charm of poverty and riches. Towards the end only does Lamb come back to his tea-cups. Most of the essay has nothing to do with Old China. Was there ever an essay like this written on tea cups ?

We like the humorous digression in this essay which is so full of human interest. Lamb is trying to do something here that is seldom done in the modern world, he points out—through Bridget—the power of poverty is making us happier. His essay thus comes to have a deeper meaning. The conclusion is rife. It is youth that makes even poverty charming, and old age requires some competence.

The style of this essay is unlike the style on the chimney sweepers. It has very few of the oddities and eccentricities that mark Lamb's normal prose. In the beginning obliquities and latinisms come, but in Bridget Elia's speech we do not find them. The style is simple, direct and graceful, recounting things of genuine human interest.

Q. 20. How does De Quincey prove that the modern modes of travelling cannot compare with the old mail-coach system ?

Ans In railway travelling, there is no sensation of speed. A railway train is more speedy than the mail-coach, but this speed is not felt. Some say that the train is travelling at fifty miles per hour. But apart from this, there is no direct way of knowing it. But seated on a mail-coach one felt the full grandeur of motion. One heard the speed, one saw it and felt it as thrilling. Speed was indicated by the fiery eyeballs of the horses, by their dilated nostrils and spasmodic muscles.

In old days, the news of a victory would send a thrill even through the horses dragging the coach. The glory of the victory would be communicated to the animals, so to say. But in the case of steam engines, there is no

feeling. Nile or Trafalgar cannot raise an extra bubble in a steam kettle. A machine cannot feel the thrill that is in the human heart.

Thus have perished those great moments of national rejoicing when glad news would be carried by a mail-coach through towns and villages. A laurelled mail carrying the news of a victory would be the centre of attraction of the crowd. But the crowds standing at a railway station have as little unity as running water.

D. EXPLANATIONS OF IMPORTANT PASSAGES

Q. 21. Explain with reference to the context, adding notes where necessary, the following passages :–

1. "Pray, Mr. Opie, may I ask what you mix your colours with ?" said a brisk dilettante student to the great painter. "With *Brains*, Sir," was the gruff reply and the right one. [*With Brains, Sir*, *p*. 7.]

Expl. This passage is taken from John Brown's essay, *With Brains, Sir.* John Brown is of opinion that all great things are done with brains, not with rules and regulations.

Opie was a great painter. His colour schemes were always charming because he gave plenty of thought to them. He was not like minor artists who go by rules and lines. So, when a student asked him what he mixed his colours with, the answer was, "With *Brains*, Sir ?" What Opie said has a good deal of bearing on every walk of human life. Things are done well when they are done with brains. We should give some thought to everything we wish to do well.

Opie—John Opie (1761-1807), a great English historical and portrait painter.

2. I reverence these young Africans of our growth, these almost clergy imps, who sport their cloth without assumption ; and from their little pulpits (the tops of

chimneys) in the nipping air of a December morning, preach a lesson of patience to mankind.

[*The Praise of the Chimney Sweepers*, *p.* 25.]

Expl. This passage is taken from Lamb's essay, *The Praise of the Chimney Sweepers.* Lamb is here speaking of his great liking for the little, black chimney sweepers.

These chimney sweepers have blackened limbs and faces. They look like Africans, though they are of English parentage. Their dress is also blackened by the soot, and so they resemble clergymen who wear black. But they have no vanity in showing off their dress. Unlike the clergymen they do not think that every one should pay proper respect to their cloth. Like clergymen the chimney sweepers too preach moral lessons. From the tops of chimneys which are like pulpits to them, they preach a lesson of patience to mankind. They work steadily and patiently in the cold air of December, and this example of patient work has a good influence on other men.

These almost clergy imps. An imp is a mischievous boy. The chimney sweepers wore blackened dresses, hence they looked almost like clergyman, only that they were boys and were mischievous.

3. "Like as the arrows in the hand of the giant, even so are the young children"; so says the excellent office in our Prayer-book appointed for the churching of women. "Happy is the man that hath his quiver full of them"; So say I; but then don't let him discharge his quiver upon us that are weaponless.

[*A Bachelor's Complaint*, *p.* 38.]

This passage occurs in Lamb's essay, *A Bachelor's Complaint*. Here Lamb is enumerating this third complaint about the married people, *viz.*, their conduct towards their friends and acquaintances with reference to the children.

The ladies especially want that the children should be petted by all, as they are petted by their parents. Lamb is of opinion that the guests cannot be expected to do so.

The Bible says that the children are a great source of strength to their parents Lamb does not grudge the parents this strength. They may have as many children as they want. But he wants that bachelors like him who have no children should not be vexed or teased by the married people who love to inflict their children upon the former. It is not easy to pet and to make friends with the children They have their likes and dislikes, and are difficult to manage.

4. A disease may arise which will wipe out all or almost all mankind. But there is nothing in science to make such up-to-date versions of the Apocalypse very probable. [*Man's Destiny, p. 56.*]

Expl. This passage is taken from Haldane's *Man's Destiny*. Haldane is here enumerating all the disastrous alternatives to the progress of man in future.

A virulent disease may break out and it may kill all or almost all the men. This would mean the end of man's career and civilization on earth. But Haldane does not think much of this possibility. Such wholesale destruction by a disease is not possible. Science knows of no such disease. In the Bible we have the account of the destruction of the earth and the creation of a new order (*Revelation*, xxi). But science knows nothing of such a wholesale destruction.

Apocalypse. The revelation of the destruction of the earth and creation of a new order given to St. John. (*Revelation*, xxi).

5. So "Celia" felt, so "Clifford" acted : the foolish Theorem of Life, stamped into those young brains comes out as a solid Practice one day.

[*The Hero as a Man of Letters, p. 99.*]

Expl. This passage occurs in Carlyle's *The Hero as a Man of Letters*. Carlyle is here speaking of the greatness and influence of books. Even the wretched circulating-library novel, which foolish girls read in remote villages, has its influence on their lives.

In the cheap popular novels there are sentimental love stories. Celia is a typical heroine of a popular novel, and Clifford, a typical hero. A young girl reading their story is unconsciously affected by it. She will act by them one day, without perhaps knowing why or how she has acted thus. Thus even the worst books are not without their influence on human life.

6. Your royal Johnson languishing inactive in garrets, or harnessed to the yoke of Printer Cave; your Burns dying broken-hearted as a Gauger; Your Rousseau driven into mad exasperation, kindling French Revolutions by his poradoxes; this, as we said, is clearly enough the *worst* regulation. The *best*, alas, is far from us. [*The Hero as a Man of Letters, p. 110*].

Expl. This passage occurs in Carlyle's *The Hero as a Man of Letters* Carlyle is discussing the lot of the men of letters in the present age. The system that prevails now is the worst imaginable for them.

Instead of fostering the genius of a man of letters, the modern system cramps and hampers its expression. Thus a man with the powers of Dr. Johnson has to languish in garrets or do pack work of all sorts to eke out a living. A man with the genius of Burns is allowed to die broken-hearted in the humble occupation of an excise man. A man like Rousseau is not appreciated and is driven to exasperation and revolt. Ultimately, the embittered writings of Rousseau kindle revolutions. Thus, the modern system is the worst that can be imagined.

Burns. Robert Burns (1759—96), the greatest poet of Scotland. He had to struggle with poverty all his life.

Rousseau. Jean Jacques Rousseau (1712—78) whose *Confessions* had a great influence on the poets and literary men of the era, and whose *Le Contrat Social* was one of those books that brought about the French Revolution. The orthodox people hated and feared Rousseau, and he had to live in great poverty.

7. Alexander is touched in a very delicate place by the disregard of Diogenes. Where was the glory of having taken Rome for these tumultuous barbarians, who poured into the Senate house, and found the Fathers sitting silent and unmoved by their success.

[*An Apology for Idlers, p. 142.*]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson says that the busy men of the world always resent the indifference of the idlers. When a busy man does something striking, he wants that every one should take notice of it. But if he finds the idlers utterly indifferent to his success, he naturally gets angry.

When Alexander, the king of Macedon, went to see Diogenes, he expected the philosopher to praise and flatter him. But the philosopher who was entirely satisfied with himself, only showed a contemptuous indifference to the monarch. This irritated Alexander. Was he not a man of great achievement ? So when the Gauls captured Rome, they were taken aback to see that the Roman Senators sitting in the Senate were utterly unimpressed by the success of the barbarians. The pride of the busy men is hurt when idlers show indifference to them.

Diogenes. A famous Greek philosopher. He was a cynic. He used to live in a tub. Once in winter Alexander paid him a visit and asked the philosopher what favour he wanted. The philosopher in reply asked Alexander to leave the place, as he was obstructing the sunslight.

The glory .... Rome. The Gauls invaded Rome and captured the city. The Roman Senators decided not to show any fear. When the Gauls burst into the Senate House, they found the Senators sitting calmly together.

8. For though here and there a Lord Macaulay may escape from school honours with all his wits about him, most boys pay so dear for their medals that they never afterwards have a shot in their locker, and begin the world bankrupt. [*An Apology for Idlers, p. 143.*]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson wants that every one should be a good deal idle in youth.

Those students who work very hard in youth seldom turn out to be clever or competent in life. These men use up all their energy in fruitless efforts. They win medals, but never afterwards do they show any brilliance in any field. There are, of course, exceptions. Macaulay was a studious and hard-working student. Yet he showed great brilliance in after-life. But such cases are very rare. Unless a young man is a good deal idle in his youth, he can never expect to be a bright specimen of humanity.

9. Books are good enough in their own way, but they are a mighty bloodless substitute for life. It seems a pity to sit like a Lady of Shallott, peering into a mirror, with your back turned on all the hustle and glamour of reality. And if a man reads very hard, as the old anecdote reminds us, he will have little time for thought. [*An Apology for Idlers, p. 143.*]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson points out how books are not, and cannot be a substitute for life. Those who waste their time over books gain little or nothing.

Books, it may be said, have their attractions. They teach and console us. They give us delight. But the man who reads books all the time without coming at close grips with life, knows very little of life or reality. Such a man cannot judge for himself, nor can he find out the truth. His condition may be compared to that of the Lady of Shallott in Tennyson's poem. The lady used to live in a castle in an island in a river. She used to see the outside world reflected in a magic mirror in front of her. She had no direct contact with reality.

The Lady of Shallott. The correct spelling is the Lady of "Shalott." It is a poem by Tennyson. It describes the story of a lady who lives in an enchanted castle. There is a curse laid upon her, so that she cannot look out

into the outside world. She sits in front of a mirror in which the shadows of the outside world appear. One day, seeing the reflection of Lancelot in the mirror, she looked out. The curse was at once upon her, and the lady died.

*10. This is not the moment to dilate on that mighty place of education, which was the favourite school of Dickens and of Balzac, and turns out yearly many inglorious masters in the Science of the Aspects of Life. Suffice it to say this; if a lad does not learn in the streets, it is because he has no faculty of learning.

[*An Apology for Idlers, p. 144.*]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers*. Stevenson, in speaking of the experiences of his childhood in the open street, makes this remark. He used to play the truant, but he learnt many things in the open street. Every one can learn much from there.

Stevenson does not want to say much on the open street which is a mighty place of education. Great novelists like Dickens and Balzac were in their boyhood no more than street boys. They learnt much in the open street. Their knowledge went to the making of their great books. Every year many boys and young men come to learn life closely and deeply in the streets, though they may not hold any academic degree. Such boys and young men know more of life than the degree-holders. They graduate in the science of the aspects of life, which is a more important subject than the science that is taught in the college. A lad may learn much in the streets. If he learns nothing, it is entirly his fault.

Dickens. Charles Dickens (1812-1870), the most popular novelist of the 19th century in England. As a boy he had all sorts of experiences in the streets and alleys, and did not receive any academic education.

Balzac. Honore de Balzac (1799-1850), one of the greatest French novelists. He wrote more than eighty novels.

*11. His way takes him along a by-road, not much frequented, but very even and pleasant, which is called Commonplace Lane, and leads to the Belvedere of commonsense.

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson is of opinion that the so-called idler has greater chance of acquiring true wisdom and knowledge than the busy man.

The idler may not be able to make himself felt among the dogmatists and disputants. He may not make his mark among the academicians. He may not learn any strange or rare truths. But his way of life will make him know all the commonplace objects of life, objects which are reglected and slighted by the so-called learned peoples, but which are of great value in man's life. His way of life will develop the idler's commonsense. Commonsense is a rare virtue. It enables a man to judge and value everything properly. Thus the idler will gain much by his apparently idle way of living.

Commonplace Lane. The lane that passes through commonplace objects. *i.e*., the way of life that has nothing uncommon or mysterious about it.

Belvedere of Commonsense. A Belvedere is a raised turret from which the surrounding scenery can be viewed. Our commonsense enables us to take a wide and clear view of things.

12. The shadows and the generations, the shrill doctors and the planget wars, go by into ultimate silence and emptiness; but underneath all this, a man may see, out of the Belvedere windows, much green and peaceful landscape; many fire-lit parlours; good people laughing, drinking, and making love as they did before the Flood or the French Revolution; and the old shepherd telling his tale under the hawthorn. [*An Apology for Idlers, p.* 148.]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Here Stevenson is speaking of the idler who goes to the Belvedere or watch-tower of commonsense. His strong commonsense will enable the

idler to take a just and proper view of things, to know what is permanent and beautiful in life, and what is shadowy and momentary.

People without commonsense think that learning or wars, or all noisy and violent things are the most important things in life. But the man with commonsense knows that it is not so. He knows that men may die and pass away, the joys and pleasures of men remain. He knows that the shrill disputants and the noisy wars pass away, but domestic peace, love, and the daily affairs of human life remain the same as ever. So the idler with commonsense does not lose his sense of proportion. He knows what is good, beautiful and permanent. He finds that inspite of wars and disputes, life remains sweet and enjoyable as ever.

The Belvedere windows. The windows of the watch-tower of commonsense.

The Flood. This is described in the Bible. This Flood destroyed all life. Noah, who had timely warning, built an ark in which he took two specimens of every kind of bird and beast. Noah and his family took shelter in the ark, and were saved.

The French Revolution. This Revolution broke out in 1789. It overthrew the monarchy, nobility and church and established an extreme form of republicanism. Liberty, equality and fraternity were the three creeds of the revolutionaries.

***13.** Though Falstaff was neither sober nor very honest, I think I could name one or two long-faced Barabbases whom the world could better have done without.
[*An Apology for Idlers*, p. 150.]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson is of opinion that the idlers are great benefactors of society. He mentions a notorious idler, Falstaff, a creation of Shakespeare. Such idlers are excellent companions who set us smiling by the graciousness of their ways, and their good humour.

Falstaff used to drink hard. He was also an unscrupulous man. He raised money by dishonest means, and did not pay back his debt. Yet Falstaff made every one around him happy by his excellent wit and exquisite sense of humour. In spite of the bad traits in his character, Falstaff was a much better companion than other serious-minded and honest men. Falstaff was a benefactor of mankind. Barabbas, the revengeful jew, was a serious-minded man. He was no idler. But was he not an enemy of mankind ? There are many men in the world like Barabbas whom the world may well do without.

Falstaff Sir John Falstaff, a companion of Prince Henry in Shakespeare's *Henry* IV, Parts I and II. Falstaff is a wonderful creation of Shakespeare. He is the greatest comic character of Shakespeare as Hamlet is the greatest tragic character.

Barabbases. Men like Barabbas. Barabbas is a Jew in Marlowe's *Jew of Malta.* Barabbas poisons whole monasteries to satisfy his lust for revenge.

14. Atlas was just a gentleman with a protracted nightmare! And yet you see merchants go and labour themselves into a great fortune and thence into the bankruptcy court ; scribblers who keep scribbling at little articles until their temper is a cross to all who come about them, as though Pharaoh should set the Israelites to make a pin instead of a pyramid.

[*An Apology for Idlers*, *p.* 154.]

Expl. This passage occurs in Stevenson's essay, *An Apology for Idlers.* Stevenson is of opinion that the services of no single individual are indispensable in this world. So, the busy men should not imagine that without them the world cannot go on.

In Greek mythology, there is the legend of Atlas who is described as holding the universe on his shoulders. If the support of Atlas were withdrawn, the universe would be shattered to pieces. This was the view of the Greeks. But Stevenson thinks that Atlas had only a bad dream that he was carrying the burden of the universe on his shoulders, and that, this bad dream was so protracted that

he believed it to be real. Then, there are many petty writers who write little insignificant things, and imagine that they are doing wonderful things. These men show a hasty temper and claim the privilege of genius. But these men, with all their showing off, really do petty things, as though the Israelites when in bondage in Egypt, should be set by Pharaoh only to make a pin! Instead, the Pharaoh set the Israelites to build the pyramids. The petty writers really make pins, though they imagine that they are making pyramids.

Pharaoh. The title of the old king of Egypt, here the ruler under whom the Israelites were in bondage in Egypt. The story is described in *Exodus* of the Bible. The Israelites were cruelly treated by the Egyptians.

15. Nile nor Trafalgar has the power to raise an extra bubble in a tin kettle. The galvanic cycle is broken for ever. [*The Mail-Coach, p. 182.*]

Expl. This passage occurs in De Quincey's *Mail-Coach.* De Quincey is here contrasting travel by mail-coach with the new mode of railway travelling. He considers the mail-coach system to have been much superior to the railway system of travelling.

Formerly, the news of a great victory would even thrill the horses of the mail-coach. The glory and excitement in the human heart would be communicated by an electric sympathy, so to say, to the horses. They would gallop with their hoofs thundering and nostrils dilated. But such glorious news has no influence whatsoever on a steam engine. Even a famous victory cannot produce any influence on a railway engine. A machine has nothing human about it. It does not thrill at any human emotion.

Nile and Trafalgar—Famous naval victories won by Nelson over the French fleet.

A steam kettle. i. e., a railway engine. It was the sight of a steam kettle that first gave the idea of a steam engine to George Stephen, the inventor.

The galvanic cycle. The electric cycle beginning with man and ending with the horses.

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SHORT MODERN PLAYS

A. GENERAL QUESTIONS

N. B.—There are eleven plays in all in the text All these are one-act plays. Hardy's *Trafalgar*, through a part of a long play, has the unity of a one-act play. Students should remember this point.

Q. 1. (*a*) **What is the One-Act Play ?** (*b*) **What are the qualities of a good One-Act Play ? Give illustrative references to the plays in your text.**

Ans. (*a*) The one-act play is a short play in one act and, generally, though not always, in several scenes. As Percival Widle says, "It is characterised by superior unity and economy: it is playable in a comparatively short space of time; and it is intended to be assimilated as a whole . . . . The space, " comparatively short space of time," means anywhere from ten minutes, let us say, to about an hour. "Assimilated as a whole " refers to the fact that there are no long waits between scenes or no drop of the curtain at all during the performance. A long play is assimilated part by part; the one-actor is not; and this it is that differentiates the one from the other. The curtain may actually drop once or even ten times, provided that by doing so it does not destroy the unity."

We distinguish the one-act play from the full-length play by its purpose and mood. " The purpose of the one-act play is to produce a single dramatic effect with the greatest economy of means that is consistent with the utmost emphasis; and its mood is derived reasonably from a central insistence upon that factor which was finely phrased by a poet as 'totality of impression'." The one-act play is not a condensed full-length play, nor can it be elaborated into a three-act or five-act play.

(*b*) A good one-act play has these qualities :—

1. *Concentration.* Nothing that is irrelevant or redundant is allowed in a one-act play. All the details in the play are carefully chosen, and emphasise the main theme. In a novel the novelist may survey mankind from China to Peru. In a play the dramatist may introduce sub-plots and minor characters who are not mere accessories. But in a one-act play no kind of liberty is allowed. In Hardy's *Trafalgar* we do not find this kind of concentration. Some scenes are introduced which are not strictly relevant. In Munro's *Death Trap* there is wonderful concentration. In this brief play there is not one word that is superfluous.

2. *Unity.* A good one-act play should produce a unity of impression. This unity of impression can never be produced unless careful attention is paid to the logical and continuous development of its action with a singleness of aim A sub-plot, or too many characters, or too many changes of scene resulting in changes of mood, tend to destroy this impression of unity. We have this unity in almost all the one-act plays in the text.

3. *Brevity.* Brevity has a two-fold meaning. It means, first of all, that a one-act play should not take more than half-an-hour or so to stage. It also means that the theme or subject matter of the one-act play should be such as can be treated in the one-act form. If a dramatist tries to depict the fall of an empire in this form he will violate the principle of brevity. The theme in each of these plays in the text is simple and brief. A poaching adventure, a domestic quarrel, a thrilling evening, a sudden wooing — these are the themes that we find in these plays.

4. *The three unities.* Generally a good one-act play observes the three unities of time, place and action. In most of the plays in the text there is no change of time. In some plays the scene remains the same throughout, as in *The End of The Beginning*, *The Death Trap*, *The Pot of Broth*, *The Thread of Scarlet*, *Birds of a Feather*. *The Clown of Stratford*, etc. Only in two plays in the

text do we find change of scene. Unity of action means that there should be no violent change in the characters in the play. Indeed we do not find any such violent change in any character.

Q. 2. Compare and contrast the Short Story and the One-Act Play.

Ans. *Both the short story and the one-act play are modern forms.* It will not do to say that the miracle plays were the first one act plays. Nor will it do to say that witty fables of old days are the predecessors of the modern short story. These are modern forms like the radio and cinema.

The short story has been described as the " coming form" in fiction. So the one-act play has been described as the " coming form " in drama. There can be no doubt about their popularity. And both the forms owe their popularity to the peculiar circumstances of modern life. In the rush and hurry of modern life, the long novel or the long five-act play cannot make an appeal.

Both the short story and the one-act play are characterised by brevity and concentration. A short story is not a condensed novel, nor is a one-act play a condensed full-length play. Just as a short story cannot be elaborated into a novel, so a one-act play cannot be elaborated into a full-length play. In both irrelevant matters are avoided, and no attempt is made to survey life in all its comprehensiveness. In both a single main character, a single situation or incident is the theme. Both the forms seek to produce a *unity of impression.*

There are, of course, several points of difference. Short stories are written in prose, but some beautiful one-act plays are written in verse. There is greater concentration in a one-act play than in a short story. In a short story, description may enter, but it would be out of place in a one-act play. Both the forms make use of dialogue, but most short-stories use dialogue sparingly.

Q. 3. Classify the plays in your text. How many types of One-Act Plays are there ?

Ans. Marriott distinguishes four types of one-act plays—*light comedy, fantasy, farce* and *tragedy*. There are several other types, *viz., satiric comedy, melodrama, problem-play*, etc., which are also composed in the one-act form.

The light comedies in *Short Modern Plays* are *The End of the Beginning, The Pot of Broth, Birds of a Feather, The Clown of Stratford*, and *The Boatswain's Mate*. In all these plays we find a spirit of fun that makes light of the toils and cares of life. There is no serious purpose in these plays. The aim of a light comedy cannot be, and should not be, serious. We laugh at the men and women who appear in this play, and who are so odd and laughable creatures.

There is no example of fantasy in *Short Modern Plays*. Fantasy is a highly imaginative kind of play which has a lurking purpose in it. A farce is a comedy gone mad. There is a farce in this collection. *Rosencrantz and Guildenstern*. In this play the character of Hamlet is handled in a way that does not glorify it, and some of the best soliloquies of Hamlet are burlesqued. Rosencrantz marries Ophelia ! In a farce there is an utter want of responsibility and logic.

A tragedy is a play that ends in disaster. It is serious and ironical. *The Death Trap* is a tragedy, and a powerful one. But in *The Death Trap* we do not find that impression of grandeur which we find in the plays of Shakespeare. *Thread O' Scarlet* is another powerful tragedy. Here, even atmosphere plays its part in enhancing the impression of an evil mystery. The criminal is tracked, and our surprise is soon resolved when we look back upon the hints given by the dramatist before. In this play is exhibited the human soul in torture. In *Trafalgar* the death of Nelson and Villeneuve makes a tragedy. But the genuine tragic impression is lacking, because only the end of these two heroes is depicted. *Trafalgar* is a poetic play.

We have a satiric comedy in this play. Andreyev's *The Dear Departing*. Many national types are satirised.

Human nature itself is held up to ridicule. The satire is not superficial, it goes deep. *Shivering Shocks* is a melodrama. It is a thriller in which all the ingredients of a first rate thriller are to be found. We have a hero crippled in the war, several crooks, an inventor who has invented something for which the crooks are after him, two stage fights, pistols, a detective, a drunken man, etc.

***Q. 4. Which of the plays in your text is technically and otherwise the best? Give reasons for your answer.**

Ans. *The Thread O' Scarlet* is, undoubtedly, the best play in this series. There are many beautiful plays in this series, but not one of them can approach this play in technical perfection and in the intensity and depth of impression.

We may easily dismiss *Rosencrantz and Guildenstern* and *The Clown of Stratford.* The fun that we find in these two plays is so absurd that our enjoyment is not deep. *Trafalgar*, being a part of a long play, suffers from obvious technical defects. It does not have the quality of concentration. *Shivering Shocks* is too melodramatic. *The End of the Beginning*, *The Pot of Broth* and *The Boatswain's Mate* do not produce any lasting impression, for these plays are the lightest of light comedies.

The Dear Departing is a good play. Its satire is effective. But its ending does not satisfy us fully. The whole thing appears to be rather absurd, an advertisement stunt and no more. How we wish that the satire were continued further. *The Death Trap* has wonderful economy of means, and has the qualities of brevity and concentration ; but it is too brief.

Birds of a Feather is a happy play. There can be no manner of doubt that it is the most enjoyable play in the series. The strange character of Dicky Bach Dwl, the temptation of the bishop, the discomfiture of the keeper, the mysterious attraction of rivers and the significance of the thousand and one night-sounds, all these make a wonderful combination. But the most enjoyable play need

not be the best play. We enjoy this play because of its sentiments and poetry. It does not have the relentless technique and impressiveness of *The Thread O' Scarlet.*

The Thread O' Scarlet produces the impression that a novel of Hardy produces. A murderer who has cleverly concealed his tracks and for whose crime an innocent man has been hanged, is to be discovered. The murderer himself, Butters, is sitting in a dazed condition. His words are highly significant, but they are not thought to be such until after the discovery. In this we find the technical perfection of the play. The cry of Butters, "Breen, ye damned thief, ye've been burglin' my safe," suddenly makes the men realize his crime. They look back upon the past conduct of Butters and realize that everything fits in with his being the murderer.

The Thread O'Scarlet is the most impressive play in *Short Modern Plays.* The atmosphere of the play—thunder and storm outside, and a tense situation inside—suggests a nameless power of evil operating in the world. Butters himself exclaims, "Oh, there's something wrong in the world this night—some awful wickedness abroad—I'm feared to take the road now." A single clue, a thread of scarlet, leads to an amazing discovery.

B. CRITICAL AND OTHER QUESTIONS ON THE PLAYS

Q. 5. Explain the title of the play, "The End of the Beginning."

Ans. *The End of the Beginning* is a significant title for a play in which the wife does the work of a husband, and the husband, aided by a friend, does the work of the wife. The usual expression is "the beginning of the end." But here, the natural order has been reversed. The wife who should mind her household duties is sent to the field. The husband who should reap in the field, sings songs and minds the household duties as best as he can.

It is the end of the fresh beginning made by the husband that we find in this play. The husband is perfectly sure that he would do as much as his wife does,

and that three times over, in one evening. The wife retorts, "If you had half of what I have to do here, at the end of the evening you'd be picked up dead out of the debris." The husband accepts the challenge, and makes a fresh beginning. He takes to household duties. What is the result ? A broken nose, broken crockery, a wounded friend, panic, and general ruin. This was the end of the beginning made by the husband.

Q. 6. Give an estimate of the character of Darry Berrill. Contrast him with his friend Barry Derrill.

Ans. Darry Berrill is about fifty-five. *He is stocky, obstinate and fat. He has the complaining habit.* He is always finding fault with his efficient but masterful wife. *He has such a high opinion of himself,* that he thinks he can do everything better than others. He challenges his wife to allow him to do the household duties, and she would see what he would do!

Darry Berril is a bully, but he is a shrewd bully. He bullies his friend Barry Derril. He injures the clock and proves that it is Barry's work. At the end, when he has made a mess of things, he finds an opportunity to say to his wife, "My God, woman, can you do notnin' right ?" He is not taken aback by anything. He has something of the fat Falstaff about him.

Yet Darry, in the secret places of his heart, is an incurable romantic. There is a woman somewhere in his wife, and she has asked him to get slim by doing callisthenics. In the absence of his wife. Darry practises callisthenics with great attention. He really wants to be a "shevaleer." He is fond of singing, too. He is an enthusiastic member of the local dramatic club.

Darry's friend Barry Derril is a foil to him. He is Darry reversed. He is of the same age as Darry, but he is thin and easy-going. They form a Laurel and Hardy combination. If Darry goes fast, Barry goes slow. If Barry goes fast, Darry goes slow. "Darry Berrill" reversed gives us "Barry Derrill." Barry allows himself to be bullied by Darry. He has no personality. He is very near-sighted, and he gropes about life in a confused

and uncertain manner. He is too ready to take an order from any one who can swear an oath or talk loudly. He is hopelessly inefficient. His one motto is to expedite matters, and this he never succeeds in doing.

Q. 7. Can you rewrite the play, *The Death Trap*, in order to give it a happy ending? What are the changes that you would introduce? Comment on the title of the play.

Ans. *The death Trap* has a tragic end, but it could easily have ended happily. As a matter of fact when Dr. Stronetz makes his examination and declares gravely before the would-be assassins that the prince has only six days to live, we all think that the doctor is trying to save his friend by a clever trick. The Prince, too, pretends to collapse. Indeed a comic end would have been desirable. The play could have ended happily with the departure of the would-be murderers.

Even when Dr. Stronetz bids farewell to his friend the Prince and rushes from the room with his face hidden in his arm, we think that he is only pretending. Indeed, he could well have done so. His friend had talked of dying bravely, well, let him have a taste of what death really is. This motive would have made the play a comedy! Suppose the phial of medicine contained only a harmless drug! The three officers need not have been called back at all. The Prince would drink the supposed poison, and wait for death. Then his friend the doctor would come and tell him that all is well, that he is not going to die.

The title of this play is highly significant. Some conspirators set a death trap for the Prince. There is no escape for the Prince. He has no one to help him. All his weapons have been taken away. When the three officers of the Guard enter the room, we know that all is over. Just then, the Prince is saved by death itself. The doctor declares that he has only six days to live. This makes the would-be murderers leave the place.

But from one death trap the Prince falls into another. He has escaped his disloyal officers, but he has yet to escape his fate. And his fate is so ironical and cruel. It saves him from the knife of the assassin, and gives him just six days to live. Who can escape this trap of death ? The Prince, on his part, sets a death trap for his disloyal officers. They suspect nothing. They drink poison, and all die. *So this play is nothing but a series of death traps.*

***Q. 8. What are the various hints given by the play *The Thread O' Scarlet* to suggest that Butters is the murderer ? Does the end come as a shock to you ?**

Ans. It is true that we do not at first suspect Butters of the murder. But when we know the truth, looking back we find many hints given by the dramatist pointing to it. First of all, the conduct of Butters is strange. He served on the jury and a juryman is never so troubled after convicting a man as Butters is. Then, we learn from the words of Smith that Butters could easily have got out of it. Yet he seemed to be eager to serve on the jury. He had some interest in convicting Jacob Forge.

Butters was in difficulties. He was a grocer, and the times were hard for him. There was plenty of motives for murder. Then, Butters says certain things which no juryman who has convicted a man of murder on the evidence, would ever say. He went to see the black flag go up and he prayed that it might never go up. He says that the judge and the jury might have been wrong. Butters is full of fear. The crash of thunder has a fearful message for his guilty soul. He says that he is afraid of taking the road again.

There is a flash of lightning, and in that flash Butters saw Jacob Forge hung on a scarlet thread, and smiling the smile of an innocent man ! This is a damning statement to make. Why should the hanging of Jacob Forge be so much on the conscience of Butters the juryman ? Why

should he even see visions? At last, when Butters exclaims, "Breen, ye damned thief, ye've been burglin' my safe," all these statements of Butters flash into significance.

Q. 9. Summarise the respective reasons for suspecting Jacob Forge and Breen in the "Thread of Scarlet."

Ans. (*a*) **Jacob Forge.** The evidence against Jacob Forge was very strong. Farmer Jukes, coming home from market with a bag of money on a dark night, was murdered. His head was beaten with a hammer. The hammer was found in Jacob Forge's tool house with blood and a grey hair or two on it. Three cheques belonging to the farmer were also found there. It was proved that Jacob Forge needed money at that time. The most damaging piece of evidence was a scarlet thread that was found in the farmer's nails. It was supposed that the farmer clawed at the murderer when he was attacked. Now no one in Ashley wore a scarlet muffler except Jacob Forge. When asked about the muffler, Jacob could not produce it. He said that he had dropped it somewhere!

(*b*) **Breen.** Breen was a friend of Jacob. He all along maintained that Jacob was innocent. He said that the judge and the jury were wrong. After the hanging of Jacob, Breen drank very hard. He had, evidently, something on his mind, and he wanted to drown it in drink. When he comes back to the inn and flings the farmer's money-bag at the Landlord's feet, every one suspects him of murder. When at last, his coat is thrown open and the scarlet muffler is found underneath, the suspicion of the men is confirmed that Breen is the murderer. Yet Breen had taken the muffler and the bag from the safe of Butters!

Q. 10. "Hardy interpolates between his elevated scenes little realistic episodes which reveal the effect made by the high events in progress on private soldiers, rustics, and other common people." Discuss. (*Trafalgar.*)

Ans. There are seven scenes in Hardy's *Trafalgar.* Of these the first four scenes describe the naval battle of Trafalgar. These scenes are written in verse, and have a solemn air. Great events take place. A great victory is achieved that makes England safe and the English proud. But lest the play should grow monotonous, the fifth scene is realistic. We find a crowd of citizens gathered outside the Guildhall to watch the carriages as they drive up. From the talk of the citizens we realize how they regard the victory at Trafalgar. A boy asks awkward questions regarding Nelson's lady. The tension is broken. In this scene we find relief, and an air of easy enjoyment absent from the portrayal of high events.

The sixth scene of the play is a serious one. It describes the suicide of Villeneuve, the French admiral, who lost Trafalgar. The seventh scene is again humorous and realistic. Several burghers and boatmen gather at an inn and discuss Nelson's coming burial. One describes how the cask of spirits in which the body of Nelson was carried was drained by the sailors who ran short of grog ! They all sing the song of Trafalgar heartily, being honest patriots. To them the victory means much. But they are not ready to leave out its human side.

***Q. 11. Give a brief sketch of the character of Dicky Bach Dwl, and that of the Bishop.**

(*Birds of a Feather.*)

Ans. (*a*) **Dicky Bach Dwl.** Dicky Bach Dwl is a young fellow with a mop of unkempt hair. His facial expression shows that his mind is not perfectly normal. But there is nothing unpleasant about Dicky. *There is rather something pitiful and appealing about him.* Dicky is a strange man. *He has a wonderful understanding for animals.* He can talk to them as he talks to the bitch and the ass, and they are happy to hear his voice. He feels for them. He knows their language and their noiseless doings in the forests and fields. He has wonderful power of hearing. He has great feelings for the mice. He warns them of the owl. He can see in the dark. He can smell a watchman or a policeman a great way off.

Dicky also loves the clouds and winds. The river attracts him strangely. He is by nature excitable. When the time for poaching comes, he is all of a tremble. He cannot contain himself. Poaching is not a business to him, it is a passion. When he describes the spearing of the salmon, he even infects the Bishop with his enthusiasm. And Dicky talks even to the stars and the moon.

If there is anything that Dicky hates, it is the talk of his being put into a workhouse. Dicky loves freedom. He is terribly afraid of being kept confined in a place away from the clouds and winds and the little creatures that roam at night. And Dicky takes a hold on imagination When Twm says, "He's counted a bit daft in the head," the Bishop replies, "Daft? And who among us shall say that he knows all the ways of God's wisdom?" Indeed, more than this no one can say.

(*b*) **The Bishop.** The Bishop of Mid-Wales *is a benign, white-haired old gentleman of a very friendly disposition.* He easily makes friends with Dicky and Twm. He shares their supper and is happy to do so. He is not at all pretentious. He listens to the talk of Twm and Dicky with great attention. He prefers their company to that of the rich man Venerbey-Jones.

He is a short-sighted, *abs‹nt-minded man.* He wrote a letter to his friend Pugh and discovered that letter in his pocket. He managed to fall into a river which he was instructed to avoid. *He has a quiet sense of humour,* a rather unexpected quality in a Bishop. He likens the conference at Llandrindod to the raucous sound of the corn-crake!

Underneath his episcopal robes, he is really a poacher, of the same stuff out of which Dicky and Twm are made. He was something of a sportsman at Oxford. He still knows how to box even now. The keeper learns it to his cost. And he feels the lure of poaching. He listens to the talk of Dicky and feels a strange excitement. He practises spearing. He warns the mice in the manner of Dicky. And he aids and abets two poachers, he a

Bishop, knowing fully well what he is doing ! The voice of conscience is not enough to check him.

***Q. 12. Explain the title of the play "Birds of a Feather."**

Ans. We have the saying "Birds of a feather flock together." In this play we find three men of similar temper and outlook flocking together. One of them is a half-witted young fellow who is a born poacher. He talks to the winds and clouds and knows the language of the animals. The other man is by profession a tinker, and his avocation is poaching. The third of this trio is a Bishop, a venerable looking gentleman in episcopal robes who has more sympathy for the poachers than for the keepers of the law.

These three flock together in this play. What had the half-witted Dicky and the reckless Twm in common with the Bishop of Mid-Wales ? Yet they were brothers "under their skin." The Bishop is strangely attracted by Dicky's account of the spearing of the fish. He shields the poachers knowing fully well what he is doing. He starts talking to the little fellows in the corn-fields in the manner of Dicky when he is alone. He suppresses the evidence against Dicky and Twm ; he, a Bishop of the Church of England !

Q. 13. What are the ingredients for a "thriller" that *Shivering Shocks* contains ? Explain the title.

Ans. Miss Clemence Dane, the author of *Shivering Shocks*, explains how the play was written at the request of a boy's dramatic society. They provided the ingredients for the play. They demanded a hero crippled in the war, a crook, an inventor who "shall invent something that the crooks are after," at least two stage fights, pistols if possible, a detective, a cockney accent, an Irish accent, no woman or love-making, and a drunken man who stammers. All these ingredients for a perfect thriller have been included in *Shivering Shocks*.

Miss Dane has made these ingredients more effective. The crooks in the play are dangerous men. One of them

has the nickname of "The Shepherd." The crooks can impersonate even police officials. And they are the agents of the Russian government who are tracking Hughes, the inventor, for the formula for the explosive he has discovered. Thus a crime story is made more thrilling by being made a spy story. In these days of international unrest such a story is bound to make an appeal.

The detective in the play is the perfect detective of every boy's dream. He is a master of disguise. He can play the part of a drunken taximan without a single mistake. He appears on the scene when he is most needed. His cockney accent is faultless. This play is to be regarded as an ideal thriller for the boys. It contains sentiments which every boy cherishes. Hughes the inventor would not sell his invention for anything. Dallas would rather die than hand the formula over to any one! The fights are also thrilling, though they do not end in disaster.

The title of the play comes from Shakespeare's *A Midsummer Night's Dream.* In Act I, Scene II of the play, Bottom, who says he can play the tyrant well, delivers himself thus—

> The raging rocks
> And *shivering shocks*
> Shall break the locks
> Of prison gates ;
> And Phibbus' car
> Shall shine from far,
> And make and mar
> The foolish fates.

This is a piece of melodramatic oratory that delighted the thrill-loving Elizabethan audience. The phrase "shivering shocks" is so thrilling. It promises blood-curdling crimes and mighty fights and valiant deeds. It is an apt title for a play where all the ingredients for a modern thriller are to be found.

Q. 14. Give a sketch of the character of Travers. —(*The Boatswain's Mate.*)

Ans. Ned Travers is a tall, erect man of thirty-eight. From his bearing we understand that he was a soldier once. He is in great poverty. He has been looking for work for a long time without being able to find any. But he is no beggar or tramp. He has a quick sense of honour. He takes offence when Benn offers him some money. When Benn suggests that Travers should do a little burgling, Travers is angry. He is an honest man. He decides to take on the job only when he understands its harmless nature.

Travers has a sense of humour. He flatters Benn's vanity skilfully. When he is in a tight corner and finds Mrs. Waters with a gun in front, he dispels her fears by his jokes. Travers is a clever man. He understands the situation quickly enough. He knows that Benn has no chance. And the sight of Mrs. Waters makes him understand that the person who would win her, would be a lucky man indeed.

Travers has a winning way with women. But for the interruptions of Benn, we would have heard his South African stories. No doubt Travers made many conquests there. He accomplishes in one night what Benn could not accomplish in so many years.. He makes a lasting impression on Mrs. Waters. She comes to like him. Though nothing is spoken on her side we know that Travers is going to be the landlord of "The Beehive."

***Q. 15. Show what are the characteristics of the various types satirised in *Dear Departing*. Comment on the satire in the play.**

Ans. Andreyev's *The Dear Departing* is an effective piece of satire. *The play satirises the sensation-mongers, the tourists and the vulgar sight-seers who make up a large part of the world's moving population to-day.* The father of a family with his children, and the mother of a family with her girl, are also satirised. The Salvation Army comes for hard knocks at the hand of Andreyev. So does a clergyman who wants the young man—who is apparently going to die very soon—to confess. The police, the guardians of law and order are

not spared. But the most biting satire in this play is directed against modern journalism.

Among the tourists certain types stand out. The two Englishmen make themselves prominent by their national habit of betting. They have a bet on the young man's age, and another bet on the possible hour of his fall from the precipice! The tall thin lady who is described as a bloodthirsty lady, is a well-known type. No doubt she is a spinster. She is a great bully, and has the tongue of a shrew. She wants sensation. She gloats over the prospect of the young man's falling down and dying. When the plot is discovered, she shouts, "He must fall."

Humanity is depicted in dark colours in this play. The sight of a helpless young man who is about to fall from a precipice does not arouse pity. It arouses interest, curiosity and gives the beholders a morbid pleasure. A few think of saving him, but they do nothing but talk. A host of photographers snap him in great delight. *The father of a family* points him out to his children. He tries to draw certain lessons out of the impending catastrophe. *The mother of a family* is anxious that her husband should not miss the sight! The Salvationists do nothing to save the young man Some Italian musicians ply a busy trade. So does a hotel keeper who has engineered the whole stunt.

The clergyman does not try to save the young man's body. His concern is with the young man's soul. He wants the young man—apparently desperate—to confess! *The correspondent* represents the modern press. Everything that the young man says or does not say, is twisted into something else. Things which the young man can never imagine, are put into his mouth. With a devilish cunning, the correspondent goes on writing an account of the interview that has nothing to do with the truth. Yet it is on such "paragraphs" that the readers shed their tears.

C. CRITICAL APPRECIATIONS OF IMPORTANT PLAYS

*** Q. 17. Give a critical appreciation of each of the following plays :—**

(*a*) *The Pot of Broth*, (*b*) *Thread O' Scarlet*, (*c*) *Birds of a Feather*, (*d*) *The Dear Departing*, and (*e*) *The Clown of Stratford*.

Ans. (*a*) **The Pot of Broth.** *The Pot of Broth is a light comedy in which a tramp, a miserly housewife and her humorist husband figure.* The tramp wants a dinner. He comes to a house where it is very difficult to get anything. The mistress of the house, Sibby Coneely, is a regular slave-driver who would starve the rats. And the tramp knows that it is his wits against the world if he has to get anything out of her.

The Pot of Broth is a highly humorous play. The tramp gets round Sibby by playing upon her cupidity and superstition. A wonderful stone is produced that would make broth of the best, stirabout, poteen, and even wine itself. The tramp tells the story of his meeting with a strange old man in the forest, one of the Sidhe. The Irish woman can hardly resist him. The husband is a sceptic, but he has no say in such matters. He has to give in every time his wife makes up her mind about anything.

The clever tramp appeals not only to the cupidity and superstition of the woman, he even flatters her vanity by telling her a story of the desolate condition of the youth of her village when she was married. Any woman would swallow such a story. So the tramp prepares broth using all the vegetables on the table, a harm-bone, and the fowl that was plucked for dinner. The woman thinks that the tramp is making a pot of broth out of nothing ! At the end he leaves the cottage with a full belly, a pot, a bottle of whisky, and the chicken for his supper !

One charm of the play is its Irish humour and atmosphere. The language in which the people talk is the

quaint brogue of the Irish. Tales which cannot be heard anywhere outside of Ireland are related, superstitions which appeal only to the Irish, are introduced.

(*b*) **Thread O' Scarlet**. [*See* Answer to Q. 4.] *The Thread O' Scarlet* is a powerful and impressive play. *The technical ingenuity of the play is nothing short of marvellous.* The dramatist, Mr. Bell, unravels the story of a crime in the most unorthodox yet effective manner.

" Most people who read or hear this play for the first time will agree that the ending comes as a distinct shock. The secret is ingeniously kept until the moment when Butters accidentally betrays himself. Nevertheless on thinking over the story we discover a number of hints pointing to the truth, and we admit the dramatist's cleverness in springing the surprise upon us. Had there been no preparation for the final crisis we should feel that we had been cheated. Mr. Bell works out his theme with consummate skill. "

Jacob Forge is suspected of murdering an old farmer. The evidence against him is overwhelming. Jacob is tried, sentenced and hanged. The play is so cleverly designed that suspicion is directed against Jacob's friend Breen. His conduct is strange. He comes to the inn with the telltale muffler and the farmer's bag. Everyone recoils from him, knowing him to be the murderer. Then Butters exclaims that Breen has been burgling his safe. This comes like a thunder-clap, and the startling truth is known at once.

Apart from the technical perfection of the play; *the atmosphere of horror that is called up in it, is no less impressive.* There is a storm outside the inn. There is the growl of thunder and the flashes of lightning almost blind the inmates of the inn. A traveller comes in with the story of a strange encounter. Butters cries, "Oh, there's something wrong in the world this night, some awful wickedness abroad—I'm feared to take the road now—." And, in subtle harmony with the storm outside, a ghastly secret is unravelled inside the inn.

(*c*) **Birds of a Feather.** "*Birds of a Feather" is the most enjoyable play in "Short Modern Plays."* It is rich in humour, in poetry, in character and action. It is a Welsh roadside comedy in which two poachers, a Bishop, a game-keeper and some guardians of law and order take part. The situations are cleverly devised.

The characters in this play are really remarkable. Who can resist Dicky Bach Dwl, the half-witted young fellow with a wonderful understanding of the creatures of the night? The Bishop is such a lovable character. Underneath his episcopal robes we find a poacher, or at least, a friend and helper of the poachers. He has more sympathy for the poachers than for the guardians of law and order. His shortsightedness and his absent-mindedness make him so attractive. He and the two dangerous poachers are birds of a feather!

The poetry of the play grips our imagination. Dicky talks to the clouds and the stars and the moon. The winds are his friends. He loves the eyes of the rabbits in the dark. He has a great feeling for the little squeaky fellows, the mice, and he warns them against the owl. The river draws him strangely. His excitement affects the Bishop as it affects us.

There is plenty of humour in this play. The out-witting of Jenkins the keeper by the two poachers is delightful to read. The absent-mindedness of the Bishop and his falling into the river are fine things, too. The Bishop's fight with Jenkins is unforgettable. So is the discomfiture of Jenkins when, even though he is full of suspicions, he can do nothing against Twm and Dicky.

(*d*) **The Dear Departing.** – *This play is a satiric comedy.* The comic element is to be found in the hoax that is played upon the tourists and sight-seers by the hotel-keeper. It is also found in the variety and play of the various characters. The blood-thirsty lady, the two English tourists, the drunkards, all these are never-to-be-forgotten characters. When the young man threatens to fall on the clergyman we have a wonderfully comic scene.

But the play is an impressive piece of social satire. A young man who is perched perilously on a precipice attracts a vast crowd. Any moment the young man may fall and die. There is such a vast crowd, that an enterprising hotel-keeper (who has foreseen the eventuality) plies a busy trade. People eat, drink and watch the young man with avid interest. The women gloat over the prospect of the young man's sensational death. The men are busy photographing him. A few of the sight-seers talk of rescuing him, but they do nothing more than talk !

The dramatist attacks the vulgar sensation-mongering of modern life which is so heartless and selfish. Nowadays what people crave for is sensation. They do not care for anything else. If a young man gives them the thrill of their life by falling from the precipice they will not miss the sight. The mother of the family is anxious that her husband should see the sight !

Andreyev (the dramatist) attacks certain types with greater emphasis. The blood-thirsty lady who is angry when she comes to know that the young man is not going to die, is a common enough type. So is the clergyman whose only anxiety is that the young man should confess. The correspondent who makes a thrilling and touching story out of his interview, wants a good "copy" for his paper, not the truth ! [*See Answer to Q.* 15.]

(*e*) **The Clown of Stratford.** "*The Clown of Stratford" is a happy comedy* written on the very unlikely assumption that Bacon was the author of the plays of Shakespeare. No comedy could be more enjoyable than that of Bacon being ashamed to acknowledge the authorship of the plays of Shakespeare, and Shakespeare blackmailing him for money !

The play provides us with a bright, clean comedy which is out and out modern in temper. Shakespeare is a modern black-mailer who uses the argot of the underworld. *Bacon is a much worried modern husband* who has to provide for an extravagant wife, and has to pay through his nose for an extravagant hobby. *Lady Verulam*

is a modern society lady who runs up a heavy bill, has very few scruples, very little patience, and very scanty learning !

The situation in the play is so absurd, yet so amusing. Lady Verulam accusing her husband of having secrets, and Bacon's lame apologies make interesting reading. Lady Verulam listening at the keyhole and inciting her husband to accept bribes, is more absurd. But Bacon did take bribes. Why not explain it by an expensive and unscrupulous wife ? Lady Verulam's estimate of her husband's character is accurate though cruel. " If you were successful at keeping this dark as you were with your plays, you may be pretty sure still by dying in the odour of sanctity "

The play gives us a delicious satire of the taste of the Elizabethan age. Shakespeare insists that the play that Bacon is writing in his name must have a happy ending ! The groundlings in the Elizabethan age loved happy endings. Shakespeare was called an atheist for the " to be or not to be " speech in *Hamlet* ! The attitude of the noblemen of the age towards the popular stage is seen in Bacon's fear that his secret will be known ! " Imagine the king's face,' he says to his wife. He would much rather commit suicide than be exposed to the ridicule of the court.

D. EXPLANATIONS.

Q. 18. Explain with reference to the context, the following passages :—

1. Oh, Stronetz ! If you knew I hate death ! I'm not a coward, but I do so want to live. Life is so terribly fascinating when one is young, and I've tasted so little of it yet. [*The Death Trap, p. 31.*]

Expl. These words are uttered by Prince Dimitri in *The Death Trap.* Dimitri is talking to his friend Dr. Stronetz. The Prince is in grave danger, a death trap has been laid for him which he cannot escape. He is unarmed and the officers of the guard are coming to kill him soon.

Dr. Stronetz does not like the apparent indifference of Dimitri. He chides his friend for being inactive. At that this is the reply that the Prince gives him.

The Prince is not at all indifferent. He does not want to die. He loves life dearly. He hates the very idea of death. Not that he is a coward either. He is only seventeen and he has not tasted many beautiful things of life yet. Life appears to be so attractive to him. He cannot bear to die in the first flush of his youth. He loves life.

2. You offered me a way of escape from a cruel death just now. Let me escape now from a crueller one. I am a monarch. I won't be kept waiting by death. [*The Death Trap, p. 34*]

Expl. These words are spoken by Prince Dimitri to his friend, Dr. Stronetz, in *The Death Trap*. When Dimitri realizes that Dr Stronetz is in earnest, and that he does not have more than six days to live. the Prince utters this speech. He now finds that sudden death at the hand of an assassin is preferable to waiting for death which may come any time.

The doctor had offered to give Dimitri a poison, in order that he might escape from his assassins. At that time the Prince had refused to take the poison. But this waiting for death he finds very horrible. He cannot bear it. He cannot remain in a state of tension for an indefinite death. This kind of death is more cruel than the sudden stab of the assassin. So Prince Dimitri asks for the poison. He is a king. Why should he wait for death ? Death should come at his bidding.

3. There is no more pity in her heart than there's a soul in a dog. If all the saints were standing barefoot before her she'd bid them call another day. [*The Pot of Broth, p. 40.*]

Ans. These words are uttered by the Tramp in Yeats's play, *The Pot of Broth*. The Tramp is describing Sibby Coneely, the woman, in whose house he had come for his dinner.

Sibby is a hard woman. She is a great niggard. She is not known to have given anything to any one all the years of her life. When a clergyman comes to dinner, she kills an old hen for him ! So the Tramp says that she has no pity in her, just as a dog has no soul. Not to speak of him, if all the saints had come barefoot begging at the door of Sibby, the woman would have refused them alms.

*4 *Butters (with emotion).* Oh, there's somethin' wrong in the world this night—some awful wickedness abroad—I'm feared to take the road now.—(*Thread O' Scarlet p. 58.*)

Expl. These words are spoken by Butters to himself in *Thread O' Scarlet.* Butters who had concealed his crime cleverly, now finds it too much for him. For his crime an innocent man was sentenced and hanged. He himself served on the jury. But now his conscience is troubling him. In the roar of the thunder and in the flashes of lightning, Butters finds an awful message.

He says that there is something wrong with the world. He knows fully well what the wrong is. An innocent man has been hanged for a crime which Butters himself committed. The Heavens are angry at this great crime. There are forces of justice waiting for Butters outside. He is afraid to take the road. The evil that is of his making is waiting for him.

5. *Butters (frantically).* Nothin' but a scarlet thread—and he was dead and starin' and his head all sideways—sorter smilin' to himself as if—[*Thread O' Scarlet.*]

Expl. These incoherent words are uttered by Butters in *Thread O' Scarlet.* There is a flash of lightning, and in that flash of lightning, the conscience-ridden Butter saw Jacob Forge hanging on a thread of scarlet. He also saw Jacob smiling. Jacob was smiling the smile of an innocent man.

Jacob was hanged because of the damning evidence of the scarlet thread. A scarlet thread was found in the nails of the farmer who was murdered. No one in the village

wore a scarlet muffler except Jacob Forge. But this evidence was faked Butters had put the scarlet thread in the hand of the man he had murdered to implicate Jacob. After the hanging of Jacob, the conscience of Butters began to torment him. Was not Butters responsible for the hanging of an innocent man ? Was it not Butters who had manufactured the evidence of the scarlet thread ? So the conscience-ridden man saw the terrible vision of Jacob Forge hanging on a scarlet thread and smiling the smile of an innocent man.

***6** Some men hold
That he's the sanest, far, of all sane men—
Some that he's really sane, but shamming mad—
Some that he's really mad, but shamming sane—
Some that he will be mad, some that he *was*—
Some that he couldn't be. But on the whole
(As far as I can make out what they mean)
The favourite theory is somewhat like this.
Hamlet is idiotically sane
With lucid intervals of lunacy.

(*Rosencrantz and Guildenstern*—*p.* 72-3.)

Expl. This is an extract from *Rosencrantz and Guildenstern*. Here Ophelia is giving her opinion of the character of Hamlet. Hamlet is very difficult to describe. Guildenstern suggests that Hamlet is mad. To that Ophelia gives the above reply. The reply of Ophelia is highly humorous. It contains a summary of the various theories about Hamlet's madness held by different critics.

Ophelia says that Hamlet is regarded as sane by some men. Others hold that Hamlet is a sane man who shams madness. Some hold that Hamlet is a mad man who is shamming sanity, and so on. There are so many absurd theories about Hamlet's character. If one is to come to a logical conclusion, one can only say that Hamlet is idiotically sane, and has intervals of pure madness !

Indeed, Hamlet is one of the most intriguing characters of Shakespeare. Ophelia in this play is not at all exaggerating when she says that Hamlet's is a most difficult character. The critics of Shakespeare have made it all the more difficult for us to understand Hamlet.

7. *A Petty Officer* :

Sir, they say
That he was shot some hour, or half, ago—
With dandyism raised to godlike pitch
He stalked the deck in all his jewellery.
And so was hit. (*Trafalgar, p. 97.*)

Expl. These words are spoken by a petty officer on board the *Bucentaure* to Villeneuve, the French Admiral, in Hardy's *Trafalgar*. Villeneuve found some commotion on board the *Victory*, the flagship of Nelson. He wanted to know if Nelson was killed. The officer informed him that Nelson was hit.

Here we have an estimate of the character of Nelson given by a Frenchman. Nelson was hit because he refused to put off his admiral's uniform and badge. In this Nelson showed wonderful courage. But the French soldier found in this Nelson's excessive dandyism. He thought that Nelson was hit because he stalked the deck in the proud manner of a god, decked in all his fineries. The Frenchman finds nothing admirable in Nelson's supreme contempt of danger.

8. Curate or not, mister, take care how you listen to Dicky Bach Dwl. There's time when he'd make a gang o' pochers out of the Twelves Apostles themselves.
(*Birds of a Feather, p. 131.*)

Expl. These words are uttered by Twm in *Birds of a Feather*. Twm is warning the Bishop of Mid-Wales whom he knows to be a curate. The Bishop has been an interested listener to Dicky. Dicky infects the Bishop with his great enthusiasm for poaching. The Bishop appears to be visibly affected. Hence Twm gives the Bishop this warning. Dicky may be a half-witted man, but he has that in him that attracts all that is wild and primitive in man. Dicky is a man of strange powers. It would be dangerous for the curate to listen to him, says Twm.

The Twelve Apostles. The twelve followers of Jesus Christ who first preached Christianity.

***9.** Oh, well, this isn't quite an ordinary essay. It isn't one of those short things about honour, vice, virtue, gardens, and so on. It's much longer and much more learned. It's going to be called the *Novum Organum.*
(*The Clown of Stratford, p* 146)

Expl. This is spoken by Bacon to his wife in *The Clown of Stratford.* In this play Bacon is represented as the author of the plays of Shakespeare. Bacon wants to keep this fact a close secret. He is engaged on the *Tempest*, when his wife enters the room. Bacon at once hides the manuscript, and pretends to be busy writing a long essay called the *Novum Organum.*

Bacon described his brief essays as "Trifles," though they are so beautiful. His wife did not therefore like the idea of Bacon's writing another essay. In order to please her Bacon said that he was going to write a much longer and more learned essay. It was to be called the *Novum Organum.* The brief essays of Bacon were on ordinary and simple themes like vice, virtue, gardens, etc. This essay was on a serious subject. On the spur of the moment. Bacon thinks of writing such an essay, as his wife did not like his writing on trifles. All this is highly humorous.

The Novum Organum. It is a philosophical treatise in Latin by Francis Bacon, published in 1620.

***10.** And what about me? Don't it cost me nothing? I've got to shoulder every piece of rubbish you write. What about all that stuff about "To be or not to be"? How would you like to have "Atheist!" shouted after you in the streets of Stratford? And all those dirty words, too. I wonder you aren't ashamed of yourself! I've got to stand the racket of all this. And I'm entitled to my pay; so put that in your pipe and smoke it. (*The Clown of Stratford p.* 150.)

Expl. This is an extract from *The Clown of Stratford.* Here Shakespeare, who is represented as a drunken boor, is speaking to Bacon, who is represented as the author of the plays of Shakespeare. Bacon, who is ashamed to acknowledge the authorship of the plays, uses the name of Shakespeare. For this he has to pay

Shakespeare a handsome lot of money. When Shakespeare makes a sudden demand for five hundred pounds, Bacon is put to serious difficulty. It is blackmail, pure and simple. Yet he must pay the man or the secret will be out. He tries to please Shakespeare by telling how he will go down to posterity as the author of the greatest masterpieces the world has ever known. To this Shakespeare gives a fine retort.

Shakespeare points out that he is not in a comfortable position. His position is difficult. He has to own every piece of rubbish written by Bacon. At times Bacon writes things that put Shakespeare to considerable trouble and difficulty. In *Hamlet* Bacon put a long soliloquy beginning with "To be or not to be" in the mouth of Hamlet. This speech is full of athiestic ideas. And so Shakespeare is regarded as an athiest in his native town of Stratford. Again, the plays written by Bacon are full of objectionable words and expressions of all kinds. And Shakespeare has to bear the criticism of people! As Shakespeare has to suffer so much, he is perfectly entitled to what he gets. Bacon should think of it in that light.

Note. Shakespeare is depicted as a typical low-class ruffian. His language is the language of the modern under-world. He uses slang words and expressions, which are seldom heard outside New York and the East End of London!

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MODERN ENGLISH PROSE

[*Guy Boas*]

A. GENERAL QUESTIONS ON MODERN ENGLISH PROSE

Q. 1. What are the main characteristics of Modern English Prose? Who are the distinctively "modern" writers in your Text?

Ans. Modern English Prose has some peculiarities which distinguish it from the prose that the Victorians wrote. *The younger writers want to experiment with everything.* They do not like to imitate the polished and full periods of the 19th century writers.

There are many influences at work which give to modern English prose its distinctive quality. First of all, there is *the influence of the rapidly developing science of analytical psychology.* Modern writers give less emphasis to action and incident, and more to minute analysis of sensations and complexes of the inner life. There is a kind of "interiority complex" in the modern writers. In *Modern English Prose* Viscountess Rhondda's account of the *Lusitania* disaster, or Walpole's account of the Great Exhibition, illustrate this tendency in modern prose.

Modern life has been greatly influenced by science. So has modern prose. Science has reinforced the mood of disillusionment, and also the mood of objectivity and impersonality. Modern biographers like Lytton Strachey cultivate the detachment and curiosity of the scientist. Some writers, led by the spirit of experiment have tried to reverse the order of chronological sequence in their narratives. We notice a general tendency to fluidity of conception and execution. The old fixities and certainties no longer hold sway.

Journalism has influenced modern prose in more ways than one. The abrupt and attractive style of writing,

which seeks to compel our attention not so much by the freshness or profundity of the subject treated as by the treatment or manner, is now the vogue. This is journalism. Churchill's style is the vivid style of partisan journalism. Many famous writers of modern prose are journalists. Chesterton is a journalist. He has brought the paradox to its perfection.

All these influences have affected *the technique of modern prose.* As the writers concentrate on the inner life of the individual, they make use of sensory images which might render all manners of responses of the mind of the individual to outside stimuli. The study and popularity of music and painting helped this tendency. "The result was a rich accession of prose imagery, the reinstatement of the seventeenth century conceit, and the invention of a new species consisting of a mixture of sense-impressions." The use of slang words or "shop" has become a prevailing fashion. Shorter sentences, too, are preferred to longer ones.

Among the distinctively "modern" writers of prose, we may mention Francis Hackett, Philip Guedalla, Lytton Strachey, Richard Middleton, J. B. Priestley, Hugh Walpole, G. K. Chesterton and G. Lowes Dickinson. There are several good writers of English prose in *Modern English Prose,* who are good without being disdinctively "modern." Among them we may mention Raleigh, Edmund Blunden, John Galsworthy and Lascelles Abercrombie.

***Q. 2. Discuss the influence of the War on modern thought with reference to your text. How is the War regarded by the various writers represented in the book ?**

Ans. In *Modern English Prose* there are four pieces which deal with various aspects of the Last Great War (1914—1918): Blunden's *The Storm*, Viscountess Rhondda's *The Lusitania*, spender's *War Guilt*, and Wingfield-Stratford's *The Patriotism of Britain.*

The Great War changed the outlook of one generation of Englishmen. The young soldiers who actually fought

in the trenches lost faith in the scheme of things that sent them there A mood of disillusionment caught hold of them. Those who suffered at home were no less affected. "The accepted world and its implications seemed to have crumbled into dust, and it became clear that a fresh scrutiny of life must be made, and a fresh position established. Some of these were, who found themselves too baffled and distraught to do anything. Others took up an attitude of defiance and revolt. Most tried to reconstruct their attitude temperately"

Different temperaments were affected differently. But all agreed in thinking that the War was a major evil, and that a repetition of it would mean the end of civilization. This attitude to war we find implicit or explicit in all the four pieces mentioned above.

Edmund Blunden in *The Storm* describes a typical offensive during the War with a realism of detail and a restraint that are remarkable. He treats the War as a gentleman-soldier. He does not give us war in the raw, and his reactions to war have nothing morbid in them. *Viscountess Rhondda* deals with another aspect of the War, the War as it affected the civilian. The writer is a courageous civilian facing the barbarism of war. It affected her tremendously. As she writes, "The War formed for most of my generation the bridge that separated us from our youth. And for many of us it cut off those last rays of morning sun earlier than need normally have happened."

Spender's essay on War Guilt is a judicious and balanced account of a vexed problem. He shows how, before the War, the problem of war guilt did not exist. He analyses the state of political thought which brought about the War. His conclusion is nothing but the widely accepted view of war these days : "I think it is safe to say that if our generation had realized what the Great War was to be, whether for victors or vanquished, there would have been no Great War."

Spender's essay is a plea for world-peace. Most of the thinkers these days are pacifists. for they witnessed the worst horrors of scientific warfare during the last

Great War. Wingfield-Strattord's essay, *The Patriotism of Britain*, emphasizes this view of war. But it is full of optimism for the future. "On the soil, enriched by that red rain (The Great War), the seeds (of peace) may have been well and truly planted. The writer finds that on British civilization as expressed in a free common wealth of nations lies the fairest hope of mankind. Indeed, it is being more and more realized that only some form of internationalism—which is not a vague idealism—can solve the problem of war.

B. CRITICAL QUESTIONS ON THE WRITERS, AND ON THE TEXT

Q. 3. Can you defend the title of Raleigh's essay, " The Gentle Shakespeare "?

Ans. Professor Raleigh is of opinion that the English understand Shakespeare more intimately and fully than the devoted foreign admirers of Shakespeare. The English love Shakespeare not so much for his great dramatic genius as for his abundant humanity, his great tolerance, sympathy, pity, love of compromise, regard for the rights of the heart, and hatred for crùelty and pedantry. Therefore, the English have elected to call him the "Gentle Shakespeare."

But this title does not seem to be quite comprehensive. "Gentle Shakespeare" does bring out certain aspects of Shakespeare—his great humanity and charity. But the creator of Caliban and Thersytes, of Malvolio and Yimon, of Richard III and Shylock, of Cleopatra and Lady Macbeth, was more than "gentle." Perhaps the title "myriad-minded Shakespeare" is better. Shakespeare plumbed the depths of human sorrow and suffering, and depicted the grim and intense tragedy of frustrated nobility. He was much more than "gentle."

***Q. 4. Sketch the character of Napoleon after Hilaire Belloc.**

Ans. *Napoleon, according to Belloc, was a supreme military genius.* He had a prodigiously tenacious

memory, a most powerful clear intelligence, extraordinary power of rapid thinking, a faculty for co-ordinating a very great number of separate activities, an eye for ground in tactics, for the map in strategy. He could imbue his subordinates with his own energy and will, which is a characteristic of a great soldier. Napoleon's mark was to have all these gifts in a degree so great as to find no equal. All these he mixed with a supreme audacity.

He kept everything in his own hands, he did not trust any one. His early successes were due to this. But later, when his health failed this was a grave danger to success. His last misfortunes, particularly Leipzig, were due to his having kept everything in his own hands. If he forgot or failed no other could remedy the defect.

Napoleon had to create a nobility and a dynasty within a few years. His new nobility talked in the speech of the common people. But Napoleon persisted. The wonder is that the pomp of his ceremonies did not become ridiculous. People had to take him seriously. He deliberately invented all these. His bulletins, his dress, his impassable mask of a Cæsar, all these were calculated to impress.

Napoleon was a fatalist. His war was a sincere and devoted reliance on the goddess of fortune. He had a conviction that he was guarded and given victory by the Fates. His rapid and continuous success and dazzling glories may have induced this faith in him He was by temperament a poet. His victories were mirrored in his mind as something inspired, the gifts, as it were. of a goddess. This strongly-rooted conviction did not leave him even in his failure and defeat.

Q. 5. Explain Napoleon's trust in faith. "The things that he did were mirrored in his mind as something inspired, the gift, as it were, of a goddess." Discuss.

Ans. *Napoleon appeared to lelieve strongly in Fortune,* and attributed his victories to a kindly Goddess of Fortune. It is quite possible that some part of his

trust in Fortune was a pose as the Man of Destiny, a pose (if it were indeed so) which lent a mysterious dignity to his position. But perhaps the greater part of it was a sincere and devoted reliance on the Fates. Napoleon had the conviction that he was guarded and given victory by the Fates.

It could not have been otherwise from the nature of the case. He was by temperament a poet. He was a man of imagination. The things which he did appeared to his highly imaginative mind as something inspired, the gift, as it were, of the Fates. He formed plans of campaigns, idly perhaps, in his leisure moments. Those were the plans of a great military genius, and were actually carried into practice by him. But their success was so amazing that Napoleon began to wonder if he was really responsible for them, if they were not inspirations from on high. A highly imaginative man is apt to think in this way. A poet thinks in this way when he attributes his poem to the inspiration of some Muse.

In the case of Napoleon there was much to make him wonder. When still young, he found that he was already on the lips of men more than a man should be. His victories at Rivali, Mantua and Arcole, all confirmed him in his belief that he was unconquerable, that there was something more than mortal in his destiny, that he was destined to be the ruler of Europe. When still young a man makes his own myth out of such materials. So Napoleon formed the myth of the Man of Destiny.

Even when he was defeated, Napoleon did not give up his faith in Fate. It was only later, when all hopes were lost, that Napoleon realized that the Goddess of Fortune had left him.

***Q. 6. Contrast the Duke of Wellington as a military commander as described by Philip Guedalla with Napoleon as described by Hilaire Belloc.**

Ans. *Hilaire Belloc and Philip Guedalla describe two generals of supreme military genius.* Belloc analyses those qualities of Napoleon which, in their decline,

led to his downfall. Guedalla discusses those qualities of Wellington which ultimately led to his success. *Hilaire Belloc describes the break up of Napoleon under the stress of physical and mental decline. Guedalla describes the making of Wellington, a successful and great military leader.*

Napoleon was a great general. Not only did he have all the qualities that a great general should have, he had these qualities in a degree that no general ever had. *With these qualities he combined a supreme audacity.* He took risks. *Wellington had all the excellent qualities of a great general. But his most prominent quality was his practical sense* He paid great attention to the day to day economy of the army management. He suffered the discomforts of wintering in up-country billets in Spain without a murmur. He never took unnecessary risks.

Both the generals kept their distance. In public Napoleon wore the impassable mask of a Cæsar. His bulletins, his royal dress, were all calculated to impress the people Wellington also kept his distance, because he knew that high command was a lonely business, and that it was the duty of the commander to be a shade aloof. *Wellington, however, did not believe in the pomp and show loved by Napoleon.* He did not encourage any imitation of French Marshals among his officers.

Napoleon was fond of drama. He played his part as the Emperor with great show and magnificence. He was the Man of Destiny. He had the eloquence of an orator and the imigination of a poet. *But Wellington hated drama and heroics.* He was essentially a cold-blooded man. He loved under-statement. His despatches were full of his house-keeping anxieties whereas those of Napoleon were full of sublime eloquence.

Yet in personal wear, these two commanders were singularly alike. Though Napoleon encouraged magnificence of dress in his followers, he himself dressed in plain grey. His only luxury was a change of underwear. Wellington dressed severely and plainly, though he chose

cuts that set off his trim figure. Perhaps Willington realized that Europe held another plainly dressed military commander whom he would have to meet one day.

Napoleon's bad health was the main cause of his ultimate failure. He began losing his battles when he lost his health. *But Wellington took great care of his health.* He always kept his nerves steady and his body fit by long hours on horse-back and plain fare. This counted for his ultimate success.

They differed greatly in their respective attitude to the soldiers they commanded. Napoleon had a high opinion of his soldiers. He inspired them and praised them. Wellington had a very low opinion of his soldiers. He abused them constantly, though he worked hard to make them fine fighters.

***Q. 7. Give, after Lytton Strachey, a sketch of the character of Gladstone.**

Ans. Gladstone's was a strange character. *There was something in his nature that invited clashing reactions of the passionate kind.* Some admired him much, others detested him, those who admired him pointed out how Gladstone was an upright, virtuous and pious man, how he always applied high principles to the affairs of the state, how he brought enthusiasm to the cause of right and justice. But those who detested Gladstone pointed out how Gladstone was a hypocrite, a demagogue, a crafty manipulator of men and things for the purposes of his own ambition.

The curious thing about Gladstone is that both the extreme views of his character were correct. His was a contradictory character. It was difficult to understand him. His contemporaries could not understand the man. He spoke often. But his speeches were so ambiguous that one could not make out what he really wanted. His long and winding sentences confused the understanding.

It could not with justice be said that his was a complex character. In certain matters Gladstone was too simple. He clung to certain principles with a child-

like, literal faith. He believed in the value of the representative institutions, for instance. His views upon religion were very uncritical. He had no sense of humour. His attitude to life was like that of a simple child contrasted with that of Galsworthy. His very egoism denoted his essential simple-mindedness.

Q. 8. Describe the experiences of Viscountess Rhondda (Lady Margaret) from the moment the Lusitania was hit to the moment when she was rescued.

Ans. The *Lusitania* was due to arrive in Liverpool on Saturday, May 8th. On Friday afternoon, at about 2 p.m., when Viscountess Rhondda was talking to her father, there was a dull explosion. She at once knew what it was. The *Lusitania* was torpedoed. She knew that she must fetch her life belt from the cabin. The boat was already heeling over. She ran upstairs wondering if she were frightened.

On the way she collided with a stewardess and apologized. She collected her life-belt and that of her father. She went up on to 'A' deck. The deck was slanting considerably. She found some acquaintances. She decided to stay with them until she found her father. She put on her life-belt. Just then a stream of frightened passengers came rushing from below. There was a panic. Two seamen lowered a boat. It never occurred to Viscountess Rhondda to get into a boat.

No more boats could be lowered due to the list of the ship. Suddenly the ship righted itself somewhat. Word was passed that the danger was over. But the list of the ship became worse again. The authoress unhooked her skirt so that it would not impede her in water. She was afraid of jumping into the sea from the height. Suddenly water came over the deck. She was sucked down with the ship.

She was under the water. It was very dark. She was frightened. She struggled. Her wrist caught on a rope, but she came up at last. Her excellent life belt was keeping her afloat. She found she formed part of a large, round floating island of people, boards, hencoops, chairs, etc.

A man held on to her board and frightened her for some time. People were praying and shouting. She thought of swimming for a boat. She swam a few strokes. It was exhausting. She gave up the attempt.

There was no acute fear as she was in the water. The life-belt held her up in a comfortable position. She was too stunned and stupified to be afraid. At times she thought that the whole thing was a bad dream, and she would soon wake up. It was, however, very cold. At times she wondered if she had reached heaven without knowing it. There was a little swell, and she got sea-sick. The swell of the sea disintegrated the little island of wreckage. Presently she was at a little distance from the rest. Soon she lost her consciousness.

When she regained her consciousness, she was lying between blankets on the deck of a tiny steamer, *The Bluebell.* She had been picked up at dusk by a rowing boat.

Q. 9. (*a*) Give the estimate of Lenin after Churchill (*b*) Do you consider Churchill's portraiture to be just ?

Ans. (*a*) According to Churchill, *Lenin was a companionable man* in private life. He was a good husband, a gentle guest and a happy father. His nature was not essentially cruel. Though he would order general massacres, when faced with the killing of any particular person, he often showed reluctance, even distress. But the execution of his brother when Lenin was sixteen, had turned Lenin's thoughts early on revolution, and his pity for the revolutionaries had frozen into a cold passion for revenge. *Lenin was vengeance.*

In Churchill's opinion *Lenin had a wonderful intellect.* He saw the whole history of mankind in a panorama as it were. But there was somewhere a twist in his vision. He saw vividly only the wrongs and sufferings of the world. He wanted to right these wrongs. It was a logical and almost passionless conclusion. Though Lenin's sympathies were mild, they were cold. And he

did not have fixed principles. He altered his principles to suit his end.

Lenin repudiated everything. Not only did he repudiate the old system and institutions, but even God. But in the end according to Churchill, Lenin came to realize his errors and had the courage to acknowledge them. It was the tragedy of his life that he did not find time to rectify his errors. If Lenin had lived longer, he would have carried out his new plan for the recovery of Russia out of the bag of communism into which he had led it.

(b) Churchill's attitude towards Lenin is anything but sympathetic. Churchill is an exponent of diehard imperialism. He is not expected to be an admirer of Lenin. He has some admiration for the wonderful intellect of Lenin, but he makes it clear that that wonderful intellect had a twist in it. Communism, to Churchill, is nothing but a bag or quagmire. So Lenin's work appears to Churchill to be one huge destruction only. the work of a killer worse than that of Timur or Jenghiz Khan.

In order to support his conclusion, Churchill has recourse to half true or exaggerated information. Lenin's views about communism changed a little after four years of Bolshevism. But to say that Lenin was going to give up communism is to say too much. Again, the story about Lenin's muttering prayers before his death, is more a legend than a fact. But Churchill makes use of it, all the same. *So Churchill's portraiture of Lenin, cannot be regarded as a just one.*

Q. 10. Give an appreciation of the story, "The Ghost Ship."

Ans. Richard Middleton's story, *The Ghost Ship, has a strange appeal.* Perhaps every reader will not like it. There are those who are too fond of literal truth. To them the ghosts at Fairfield may not appear to be true. There are others who have what may be called the scientific attitude. These men can never appreciate a story of this type. One must be like a rustic of Fairfield. Only then will he be able to like this story.

Fairfield is a strange place. Here Ghosts and men live in peace. We must not suppose that the author is laughing in his sleeve when he talks of ghosts He is quite frank and simple. There *are* ghosts at Fairfield. These ghosts can be seen, touched, and even talked to. They perform their ghostly functions with a good deal of noise. The blacksmith's great-grandfather shoes the ghostly horses all night. The ghosts of the lads who died in the War keep tryst with the lassies who are buried in the Churchyard. The ghosts even get drunk and behave in an objectionable manner . . . .

The peculiarity of this story is its utter naivete. You have to believe in the ghosts or leave them to themselves. In all ghost stories the main purpose is to create the thrill of horror. There is no such thing in this story. It makes us love the ghosts rather than fear them. The ghosts at Fairfield are like so many members of the famiiy.

The story is highly imaginative. The old ghost ship in the turnip field of the landlord gives us a glimpse of those bold seafaring days when plank-walking and crimson-murders, were the order of the day. Sea-voyage was a romantic adventure. One brought curious objects from far-off places. One moved about in a world of cruelty, courtesy and fine manners. John Simmons seeing the wonders of the deep through the window of the ship is not a village idiot. He is a poet with a far-reaching imagination. There is a delicate strain of poetic fancy running through the story.

Q. 11. Write an appreciation of the character of Prue Sarn in Mary Webb's "The Baiting."

Ans. Prue Sarn, the heroine of Mary Webb's story, is an ordinary village woman. She is a plain woman. She is a woman of no consequence But she loves Kester, the noble-minded young man, and this pure and strong love glorifies Prue Sarn, and makes her noble and strong.

She has the pure, simple heart of the women of old. She loves the lilies and forget-me-nots, the song of the birds, and the clear blue sky. Her kind pitying heart

suffers agony at the sight of the cruelty done to the dumb creatures of God. Her whole soul rises in protest against the brutality of those who like bull-baiting.

Prue Sarn in her love reminds us again of the women of old. It is her pure, indealising love of a Mary Magdalene for her master Jesus. Indeed Prue Sarn also calls Kester her " master." But it is, for all that, no less poetic, no less passionate. And this love makes her protect and save the lover as the mother protects her child. She runs as she never ran before, to get a doctor. And she, a frail woman, kills a savage bull-dog with her own hands to save her lover.

There is a heroic element in Prue Sarn. It comes out in the moment of crisis. " There's none so fierce as a loving woman " as she herself says.

Q. 12. Describe after Priestley the tea shop where Turgis had his tea.

Ans. It was in the West End that Turgis found the tea-shop of his choice among the fountains and lights. It was a palatial affair, perhaps the outpost of a new civilization, or of a new barbarism. But behind all its marble, glittering display, and profusion of luxury, there was cold science at work. There were men calculating the expenses and costs down to a farthing, and trying to economise. Behind the bewildering rows of tea-pots, bon-bons and pastries, there were clever men making calculations.

The place was crowded. The raw cold air of the street was forgotten in the golden, tropical atmosphere of the place. The staircase was wide. On his favourite floor Turgis found a thousand girls. listening and dancing to an orchestra. The place was ringing with the music of the orchestra and the chatter of well-dressed girls. There were many lovers, too, much absorbed in each other to pay any attention to anything. There were middle-aged women talking scandal.

*** Q 13. (*a*) Give an appreciation of the character of old Heythorp in Galsworthy's The Last Meal. (*b*) What was the ideal of life of the old man ?**

Ans. (*a*) *Old Sylvanus Heythorp had lived a fine life.* He died as an old pagan like him would always have loved to die, after a dinner of fine dishes and excellent wine. Guilty of a liaison with a girl whom he never married, more fond of his illegitimate son and his issue than of his legitimate children, committing a breach of trust to provide for his expensive illegitimate family, Heythorp is yet an admirable character.

There is no cant or hypocrisy in him. He hates the kind of piety that his daughter represents. He frankly enjoys good wine and food, good company, good music, flowers and the sight of bright feminine eyes. *He is a pagan* who wants to enjoy his life without caring for what the preachers say. In this he is consistent. He is not troubled by the thoughts of after-life, and he does not believe in paying lip-homage to a creed he has no faith in. *In his own way he is very sincere.* That is why he has no feeling of remorse for having committed the breach of trust.

Heythorp is a fighter. He keeps the flag flying, as his Butler says. He is never cowed or humbled by his adversaries. *He has a keen sense of personal dignity*, and thinks of sending in his resignation rather than be kicked out. He hates himself for having listened quietly to the lawyer Ventnor. He is a man who has all along held his head high in the company of men, and he does not forget it.

There is, however, a softer side to this character. The sovereign he gave to Molly, the fur-coat he gave to his valet, these simple acts of generosity reveal his inherent kindness. We learn that he loves his grand-daughter tenderly and deeply. A good master, a good parent, a devoted lover and a strong fighter, this old pagan of eighty dies as he has lived, with a supreme contempt for his enemies.

(*b*) *Heythorp's ideal of life was frankly the pagan ideal.* " Eat, drink, and be merry," this was largely his motto. He loved good food and wine, good music, flowers, and bright feminine eyes. But Heythorp was no soulless pleasure-seeker. He understood the necessity of providing for those who depended on him. He believed in personal honour, in manly courage and in presenting an unbending attitude towards his adversaries. His was indeed the old masculine ideal of living and thinking in which there was no mixture of piety, no hypocrisy, no thought of reward in after-life.

By the Christian standard, Heythorp was unscrupulous and dishonest. He had an illegitimate family. He committed a breach of trust. But Heythorp had no remorse on this account. He was sincere in his paganism. The old pagan was never troubled with an over-nice conscience, or any shadow of Heaven or Hell. Heythorp was a pagan.

Q. 14. Give an appreciation of Chesterton's essay, "A Piece of Chalk." Comment on Chesterton's style and habit of digression in this connection.

Ans. A *Piece of Chalk is an essay in the right sense of the term.* An essay gives us the writer's zest in living, it does not instruct or preach to us. Huxley, the great scientist, once wrote an essay on " A Piece of Chalk." But Huxley's essay is full of scientific information, and the desire to instruct is uppermost in the mind of Huxley. But in this essay we have nothing more than Chesterton's rambling thoughts on a piece of chalk. It is a lyric in prose, and that is what an essay ought to be.

Chesterton's essay is full of delightful digressions. A brown paper suggests October woods, beer, and peat-streams of the North, and " the primal twilight of the first toil of creation." Sitting down on a hill-top suggests sketching from nature, and that suggests the mistake about the poets before Wordsworth, and that, in its turn, leads on to medieval heraldry and sacred painting and Greek myth. Again the absence of a piece of chalk suggests how white

is something positive. Thence, the author passes on to morality and religion which teach the same lesson about virtue and chastity. From this Chesterton goes on to the dress worn at the time of a funeral! In digressiveness Chesterton has hardly any equal. Even Charles Lamb was never so digressive.

But through all these digressions we find *the author's earnest desire to communicate to us his likes and dislikes and curious experiences.* He loves brown paper for its quality of brownness. He loves drawing things out of himself as a child does. Searching for a piece of chalk he discovers that he is seated on a hill of chalk. All these little and great things he tells us about himself.

Another beauty of the essay is the tremendous truth of the insignificant trifles that Chesterton describes. The pocket-knife is the type of all human tools. White is a colour, not mere absence of colour. Virtue, mercy, etc., are positive things, not merely the absence of certain vices. The whole essay is full of such delightful discoveries which carry with them the zest and enthusiasm of the author. We realize the essential sanity of Chesterton.

No praise is too much for Chesterton's style. The poetical element runs like a thread of gold through the texture of his prose (*e.g.*, "The soul was all purple and silver"; "The blueness of a score of forgotten skies became the blue robes of the Virgin"; "The inspiration went in like sunbeams and came out like Apollo," etc.) *The paradoxes* are not artificially and laboriously sought out, as they sometimes are in Chesterton They are an expression of the author's zestful and fanciful preoccupation with "tremendous trifles." They exaggerate facts and truths.

Q. 15. What were the prejudices of Lord Cantilupe? What was his political faith?

Ans. *Lord Cantilupe confesses that he is a Tory* because he was born one. He does not have any clear cut principles like some other politicians. He can explain his political creed only by explaining his prejudices.

Lord Cantilupe's first prejudice is against equality. He believes in inequality, and what is more, approves of it as an ideal. He does not want to be equal to Darwin or the German Emperor. But he wants some men to show respect to him. He wants a society properly ordered in ranks and classes. Talk of equality, as in America, spoiled social relations. Every one has his place in society and should recognize it. Lord Cantilupe is against the democratic doctrine as it preaches equality. Only a few people govern always. The extension of franchise merely means the transfer of political power from the landed gentry to the traders and wire-pullers.

The second prejudice of Lord Cantilupe is against trade. He is not against trade as such. But he believes that England was a better country when she had less trade. The pursuit of wealth makes one unfit for politics. He believes in government by gentlemen, men of independent means, who do not go in for trade. No country, according to Lord Cantilupe, can become great when governed by shopkeepers and artisans.

He was against Free Trade. It was the first great betrayal by the governing classes of their country and of themselves. Free trade might have increased the nation's wealth, but wealth was not the only object of a nation's policy. It had substituted a miserable city proletariat for the healthy country labourers, and traders for the landed gentry. Free trade has taken away power from those who had the tradition of using it. *The extension of franchise was the second great betrayal of the country's interest by the governing classss.* He did not believe in everyone's right to vote. He would give representation to each class by the system of weightage, but he would maintain the preponderance of the landed gentry.

Q. 16. What are the news of Miss Sackiville-West on "Innovations in Poetry ?'

Ans. Sackville-West is of opinion that *no innovations in peotry is really startling when judged from a distance of time.* All poetry was at one time considered as "modern." In every age some thinkers have lamented

the decadence of art, and the invasion of new fashions. Sidney did so in the Elizabethan Age, and Wordsworth did so in his own age. Donne surprised his contemporaries as T. S. Eliot surprises us to-day. But to us Donne appears to wear typical seventeenth century features.

The author believes that poetry is a continuous stream, not a series of lakes thinly connected. It is a stream passing through many landscapes. Nowadays poetry deals with many regions of human experience which our forefathers would have shunned or shuddered at. No subject is regarded as unfit for poetry now. This is the first and best distinction of modern poetry. It means enrichment of subject-matter. This tendency to extend the realm of poetry is to be welcomed.

But we have lost in another direction in modern Poetry. It is not merely a matter of diction or phraseology or halting metres, but something very fundamental for poetry. It can be defined as an attitude of the soul without which poetry cannot rise to the heights. And this attitude is lacking in modern poetry. Gray's *Elegy* or Wordsworth's *Immortality Ode* or the *Prelude* or Milton's *Paradise Lost* could not have been written in the twentieth century. It is true that we do not have any great poets to-day. Yet even a great poet of to-day would not have been able to rise to these heights.

Sublimity has gone out of fashion now. We have no passions, as we have no convictions, hence our poetry lacks the qualities of reverence, awe, and faith We have doubt, uncertainty, and a sense of humour, all negative qualities. *It is not true that science can provide some material for poetry.* What really is lacking is passion or faith, not exactly religious faith. It is a quiet and deep thing and makes for fine poetry.

C. EXPLANATION OF DIFFICULT PASSAGES

Q. 17. Explain with reference to the context, adding word notes where necessary, the following extracts :—

1. It ought to have become, it never did become, ridiculous. With what contempt a Rohan must still regard the remaining title and name of Murat ; yet what can ridicule do to the fame of Murat's cavalry charges, to the swirl of horses coming down the slopes after Capellendorf, to that great mounted column in the whirlwind of snow staving off disaster at Eylau ? [*Napoleon, p. 13.*]

Expl. This passage is quoted from Hilaire Belloc's essay on Nepoleon. Belloc is here explaining the inherent weakness in the position of Napoleon. The old nobility and monarchy were overthrown. Napoleon had to create a new nobility in less than half the time of a man's life. His noblemen, though they dressed pompously talked like common men.

It is strange that Napoleon's attempt to create a new nobility never appeared to be ridiculous. A descendant of an old aristocratic family of France would show nothing but contempt for a descendant of the nobility created by Napoleon yet no one would dare to show contempt for the great achievement of the nobility of Napoleon. Napoleon's new nobility were recruited from his famous generals and fighters. A Rohan, an old aristocrat, may show contempt for a Murat, a descendant of Murat, the marshal of Napoleon, but Murat's magnificent cavalry charge in the battle of Eylau can never be forgotten. This was the reason why the new nobility created by Napoleon was not at all ridiculous.

A *Rohan*. A descendant of the Rohan famly, one of the most illustrious of the feudal families of France.

Murat. Joachim Murat (1767 – 1815) was the son of an inn-keeper. He was the most dashing cavalry commander of Napoleon and rose to be the king of Naples under Napoleon's favour. The descendants of Murat belonged to the new nobility of Napoleon, whereas the Rohans belonged to the old nobility.

Eylau. A town in East Prussia where Napoleon defeated the Russians and the Prussians in 1807.

*2 The things which he did were mirrored in his mind as something inspired, the gift, as it were, of a goddess. There has been no poet, I think, who having achieved some great piece ot verse. does not, when he has achieved it (if he recognises its greatness), marvel how he should be the author of such a thing and, in some fear, ascribe it to Other Powers. No poet is athiest in the matter of his Muse. [*Napoleon p. 14.*]

Expl. This passage is taken from Hilaire Belloc's *Napoleon*. Here the author is explaining how Napoleon came to believe in a kind Fortune. Napoleon had the temperament of a poet. In this is to be found the clue to his sincere trust in Fortune.

Napoleon achieved great and wonderful things. He won victories and accomplished campaigns undreamt of before. Being a poet at heart. he could not take these achievements as logical ends of his brilliant planning. He found them difficult to explain. He glorified them in his imagination. He thought that they were the gifts of a kindly goddess, who always protected him and gave him victories. He came to believe that he was the Man of Destiny. Every poet thinks in this way. When a poet composes a really beautiful poem, his achievement surprises him. If he is conscious of the beauty of the poem, he cannot, for a moment, think that the poem is entirely his creation. He thinks that it is a work of inspiration, that he owes it to a Higher Power, to a Muse. A poet may be an atheist, but he can never be an atheist in the matter of his Muse. He believes in some Higher Power giving him poetic inspiration. This was how Napoleon thought when he came to believe in a kindly Destiny.

Muse. The Muses, in Greek mythology, were nine goddesses who presided over various kinds of poetry, arts and sciences. Here Muse means the spirit of poetry which belongs to or inspires each poet.

*3. This may have been in some degree invented by him to make part of all that other furniture with which he deliberately supplemented and increased all the rest

that Fortune did for him: his bulletins, his dress, his constant impassable mask (in public) of a Cæsar: for all these he conceived to be necessary for his task.

[*Napoleon, pp. 13-14.*]

Expl. This passage is taken from Hilaire Belloc's *Napoleon.* At this place Belloc is explaining Napoleon's trust in Fortune. Napoleon called himself the Man of Destiny. The point to be discussed is how far this was a sincere attitude or how for this was a pose.

It is possible that in part Napoleon invented the myth of the Man of Destiny. Napoleon did invent many things. He knew the inherent weakness of his position. So he deliberately set about strengthening his position by adopting all sorts of well-thought out measures. His simple grey dress in the midst of the pomp and glitter of his court, his eloquent and vividly worded bulletins, his grave and austere bearing in public, as that of a Cæsar of Rome—all these were inventions which strengthened the position of Napoleon. They appealed to the imagination of the people. So Napoleon might have in part invented the myth of the Man of Destiny to show that he was no ordinary mortal, he was protected and given victories by the Fates.

A Csæar. All the Emperors of Rome were known as Cæsars. Julius Cæsar himself refused the crown. His nephew, Augustus Caesar became the first Roman Emperor after his assassination. All the Roman Emperors called themselves Cæsars. The Roman Emperors had a proud and aloof manner in public.

4. So he dressed modestly, below his military station, leaving the foppery of war to gaudier, if less successful, Marshals. Indeed, their master did the same. For Europe held another *redingote grise*: he might he matched against it one day. [*The Duke of Wellington, p. 19.*]

Expl. This extract is taken from Guedalla's *Duke of Wellington.* Here Guedalla is describing Wellington's austere and plain manner of dressing. He dressed in unpretentious grey, far less pompously than the Marshals

of Napoleon. No one could say, looking at him, that he was the commander of the British forces.

In this, however, Napoleon resembled Wellington. Though the Marshals of Napoleon were gaudily dressed, Napoleon himself affected the plain grey style of dressing. It seems as if Wellington had a dim perception of the future. He, a great military commander, dressed in plain grey. There was another great military leader in Europe, Napoleon, who also wore a plain grey coat. Who knows Wellington may have to meet him one day!

Redingote grise. (Fr.) grey, double-breasted outside coat (*redingote* being a French corruption of the English riding-coat.) Here the phrase means "a man wearing *redingote grise*." Napoleon always dressed simply, though he wanted his followers to dress in an impressive manner.

*5. But camp kettles, shirts, and brushes haunted him; his dreams were full of army biscuits; and his house-keeping anxieties are in strange contrast with the grave ablative absolutes of Cæsar or Napoleon's baroque eloquence. [*The Duke of Wellington*, *p.* 20.]

Expl. This passage is taken from Guedalla's *Duke of Wellington*. Here Guedalla is contrasting Wellington's despatches with the despatches of other famous commanders, Cæsar and Napoleon.

Cæsar used to write in a dignified style to the Roman Senate. He never descended to the petty and the trivial. Napoleon's despatches are full of grand oratory which expressed his lofty ambitions and aspirations. But Wellington wrote in a plain and matter-of-fact style. His despatches are concerned with the day-to day economy of the army. He writes about the number of kettles, shirts and brushes used, about the condition and quantity of army biscuits. His despatches are full of his petty cares and anxieties.

The grave ablative absolutes of Cæsar. An ablative absolute in a construction in Latin Grammar. It is a construction of noun and participle indicating time and circumstance. Cæsar would begin his despatches to the

Roman Senate thus: "From Julius Cæsar at—to the Roman Senate." The frequent use of ablative absolutes gives a peculiar dignity to the writings of Cæsar.

Napoleon's baroque eloquence. The grotesque or wild eloquence of Napoleon. "Baroque is a word adopted from the Portuguese *barroco*, Spanish *barruco*, meaning a rough or imperfect pearl. It is applied to the heavily and grotesquely ornamented style of architecture that succeeded the style of the Renaissance." Napoleon was a very powerful orator, though his style was rather crude, and was more vigorous than polished.

6. The "elements" were "so mixed" in Mr. Gladstone that his bitterest enemies (and his enemies were never mild) and his warmest friends (and his friends were never tepid) could justify, with equal plausibility, their denunciations or their praises. [*Gladstone, p. 25.*]

Expl. This passage is taken from Lytton Strachey's *Gladstone.* Here Strachey is describing the clashing reactions that Gladstone produced. He had very warm friends and very bitter enemies. He was praised as the best of men, and denounced as the worst of men. Yet neither his friends nor his enemies were in the wrong. This was the peculiarity of Gladstone's character.

His was a strange character. He had contradictory elements in him. There were certain aspects of his character which justly elicited the warmest admirations of his friends. There were certain other aspects of his character which called forth the bitterest feelings of his enemies. So his friends and enemies were both justified in holding the news that they did.

The " elements" . . . Mr. Gladstone. Lytton Strachey is here adopting a quotation from Shakespeare'e *Julius Cæsar*, Act V, Scene 5. Mark Anthony is speaking of the dead Brutus—

> His life was gentle, and the elements
> So mix'd in him, that nature might stand up
> And say to all the world " This was a man ! "

Here we have a theory of human character that had much vogue in old days. "The ancients believed that the human body, like everything else in the universe, was made up of the four elements—earth, air, fire and water, each man's character being determined by the relative proportion of each element in him." The theory of the humours that we find in the plays of Ben Jonson was based on this belief.

7. The War formed for most of my generation the bridge that separated us from our youth. And for many of us it cut off those last rays of morning sun earlier than need normally have happened. The *Lusitania* disaster was the apex of my bridge. [*The Lusitania p. 44.*]

Expl. This passage is taken from Viscountess Rhondda's essay, *The Lusitania.* Lady Margaret (Viscountess Rhondda) is here explaining the importance of the war in the lifes of the young men and women of her generation.

For those of her generation, the War was the bridge that separated them from their youth. After the four years of war, many of them had passed form youth to manhood or womanhood. Four years form quite a long period in the life of a man. But many of the youths of her generation lost their happy youth in those harrowing years, much earlier than they should have done. They had not yet passed their teens when the War began. When the War ended, they were still young in years. But they had lost the youth, the freshness and buoyancy of the mind for ever. This was their tragedy. Though young in years, these young men and women were old in sorrow and experience. In the case of Lady Margaret, this tragedy happened. The *Lusitania* disaster made her old in one single night.

The Lusitania disaster. The *Lusitania*, the largest passengership of those days (belonging to the great Cunard line) was torpedoed by a German submarine on the high seas on May 7, 1915. This act of barbarism angered American opinion, and ultimately made America join the Allies against Germany.

*8. Lenin was to Karl Marx what Omar was to Mahomet. He translated faith into acts. [*Lenin*, *p. 62*.]

Expl. This passage is taken from Churchill's *Lenin*. Here Churchill is explaining the greatness of Lenin. The Germans thought highly of the powers of Lenin.

The greatness of Lenin depended on the fact that he had an enormous capacity for organization. He was a Communist, a follower of Karl Marx, the first great preacher of communism. Lenin was no dreamer like Marx. He made Karl Marx's dreams a reality. He was to Karl Marx what Caliph Omar was to the prophet Mahomet. Mahomet preached a new faith, and Omar carried it to the farthest parts of Europe and Africa. Lenin carried into practice the doctrines of Karl Marx, as Omar propagated the faith of Mahomet.

Lenin. (1870 – 1929), the great communist leader. He was a great man in every sense of the term. He overthrew the old regime of Russia and established a communist regime.

Karl Marx. (1818—83) Karl Marx was a Jew. He was a journalist. In 1867 appeared the first volume of his treaties *Das Kapital* in which he propounded the communist theory of political economy. Marx was the principal creator of the First International Working Men's Council.

Omar. Caliph Omar, the second Caliph and successor of Abu Bekr. Omar was the Caliph from 634 to 644 A. D. He carried the doctrine of Islam to distant lands like Spain, Morocco and Persia, and killed many millions in the name of faith. It was he who made Islam a world religion. [*N. B.* Students should note that this Omar is Caliph Omar, and not Omar Khayyam, the Persian poet.]

9. The intellect was capacious and in some phases superb. It was capable of universal comprehension in a degree rarely found among men. The execution of the elder brother deflected this broad white light through a prism, and the prism was red. [*Lenin*, *p* 63.]

Expl. This passage is taken from Churchill's *Lenin*. Churchill is here explaining the peculiar twist in the wonderful intellect of Lenin.

Lenin had a capacious and really wonderful mind. He could comprehend everything in this universe with the help of this intellect and see it in its proper place. But something happened to give a peculiar twist to his intellect. His elder brother was executed for having tried to right the wrongs of Russia. This gave a sudden turn to Lenin's thoughts. Henceforth he saw the history of humanity in the red light of vengeance and revolution. He saw the wrongs and injustice in a vivid light. He came to consider it his mission to right these wrongs. He no longer took a calm and sane veiw. He saw everywhere the hand of injustice and the necessity of a terrible vengeance.

*****10**. It was reported that several months before his death he mumbled old prayers to the deposed gods with ceaseless iteration. If it be true, it shows that irony is not unknown on Mount Olympus. [*Lenin*, *p*. 65.]

Expl. This passage is taken from Churchill's *Lenin*. Churchill here is describing the last days of Lenin.

During his last days Lenin was a diseased and broken man. He was no longer master of himself. He had preached a kind of atheism. He had seen in Christianity an enemy of the proletariat. So he had denounced Christanity and tried to uproot it in Soviet Russia. But before his death he was heard to mutter prayers to Jesus and Mary. It was so reported. If the report was true, then we must say that the gods have an exquisite sense of irony They made of Lenin an athiest, and then, when Lenin was about to die, they made of him a god-fearing, pious man.

Irony. Here irony means the ill-timed or perverse arrival of an event, which is, in itself, desirable, due to the feigned good-will or malice of Fate In old Greek tragedies we have instances of irony of this type. Lenin's piety in the last days of his life was highly ironical. After ceaselessly denouncing Christianity a whole life-time, he muttered prayers to Jesus and the Virgin Mary in the last days of his life.

Mount Olympus. The abode of the Greek gods ; here, simply Heaven.

11. We lived in pre-scientific days. We have enough science to make very deadly engines of war, but not enough to measure their effect. We worked on a medieval theory with weapons which blew our theory sky-high.

[*War Guilt, p.* 76.]

Expl. This passage is taken from Spender's essay, *War Guilt*. Spender is here explaining the blunder and lack of foresight of those powers who brought about the last Great War in which the victors and the victims alike suffered.

There was in the days before the War, an old international theory, the theory of balance of power. The balance had to be maintaind, at all costs in one's own favour. And this meant frequent warfare. But scientific invention was equipping every nation with deadly weapons of war. The system of balance of power was based on conditions which ceased to exist. Frequent warfare with the deadly weapons of scientific invention is unthinkable. It means the destruction of the whole fabric of civilization. But the militarists who brought about the Great War did not know it. They worked on the out-of date theory of balance of power with these deadly weapons. And the result was a colossal disaster which totally upset the balance in Europe.

12. It towered above the older buildings like a citadel, which indeed it was, the outpost of a new age, perhaps a new civilization, perhaps a new barbarism, and behind the thin marble front were concrete and steel, just as behind the careless profusion of luxury were millions of pence balanced to the last halfpenny.

[*The Tea Shop, p. 131.*]

Expl. This passage is taken from Priestley's *The Tea Shop.* The huge tea shop where Turgis went for his tea is described here.

It was a huge building, and was glittering with ten thousand lights. Perhaps it was the outpost of a new civilization, the scientific civilization of the future when such monstrous tea shops would be the order of the day. Perhaps it would be more appropriate to call it a new kind of barbarism in which vulgar display would play a

large part. Of course, though outwardly the place was so showy, it was maintained and controlled by exact and accurate conclusions, by cold science. Just as behind the thin marble front of the building there were concrete and steel, so behind the lavish display of the shop, there were men who were making calculations to the last half-penny about everything. There was no kind of waste.

13. The waiting multitude was quiet enough, but around them, throughout the building, all the machinery had been set in motion—the Machinery, key-note of the Exhibition, symbol, relentless, humourless, of the new world that this day, May 1, 1851, was introducing.

[*The Great Exhibition, p. 156.*]

Expl. This passage is taken from Hugh Walpole's essay, *The Great Exhibition.* Here the author is explaining the significance of the Great Exhibition of 1851.

The Great Exhibition of 1851 ushered in the Age of Machinery in England. Around the visitors, all the machinery had been set in motion. These were making a great noise. But most of the visitors did not perhaps understand the significance of the clumsy and noisy machinery around them. But a new age had come in, and man's domination was irrevocably over. Henceforth the work of manufacture, of transport, work of every kind would he done by machinery. The new world that was coming would be dominated by machinery, which had no feeling, no humour. An era of manufacture, of prosperity and insecurity was going to begin.

14. Brown paper represents the primal twilight of the first toil of creation, and with a bright-coloured chalk or two you can pick out points of fire in it, sparks of gold, and blood-red and sea-green like the first fierce stars that sprang out of divine darkness. [*A Piece of Chalk, p. 184.*]

Expl. This passage is taken from Chesterton's essay, *A Piece of Chalk.* Chesterton explains why he likes brown paper for his chalk drawings. Brown paper has a tremendous significance for him.

We are told in the Bible that in the beginning there was darkness everywhere. Life came with the dawn of light. The brownness of the paper reminds Chesterton of the brownness of the first dawn of creation when light dawned upon the primal chaos. Against the background of that primal twilight God created his moon and sun and stars, and also created the fowls of the air and beasts of the field. Similarly, with a coloured chalk or two one can pick out brilliant designs on a piece of brown paper. Brown paper drawing reminds Chesterton of the first toil of creation itself. In this we find Chesterton's habit of exaggeration.

***15**. They painted the white robes of their holy virgins with the blinding snow at which they had stared all day. They blazoned the shields of their paladins with purple and gold of many heraldic sunsets. The greeness of a thousand green leaves clustered into the live-green figure of Robin Hood, the blueness of a score of forgotten skies became the blue robes of the Virgin. The inspiration went in like sunbeams and came out like Apollo.

[*A Piece of Chalk p 185.*]

Expl. This passage is taken from Chesterton's essay, *A Piece of Chalk*. Chesterton is here refuting the fallacy that the pcets and artists before Wordsworth had no feeling for nature. It is true that they wrote about great men and not about nature, but derived much from nature when they wrote the stories of great men or painted their pictures.

The poets and artists before Wordsworth derived more from nature than the modern poets. Thus they imitated the dazzling whiteness and purity of snow when they painted the white robes of their holy virgins. They blazoned the shields of their knights in purple and gold, but these heraldic colours they derived from blazing and golden sunsets. When they painted or described the Lincoln green dress of the outlaw Robin Hood, they put into it the greenness of the forest trees. Again, the blue robes of the Virgin Mary had the colour of the blue sky which men in the Middle Ages lovingly observed. The Greeks make the

myth of the sun god Apollo, because they loved the bright sun-beams. All these prove that the men before Wordsworth loved nature as much as the modern poets.

16. Christianity for example, is exactly the same thing; the chief assertion of religious morality is that white is a colour. Virtue is not the absence of vice or the avoidance of moral dangers; virtue is a vivid and separate thing, like pain or a particular smell. Mercy does not mean not being cruel or sparing people revenge or punishment; it means a plain and positive thing like the sun, which one has either seen or not seen. Chastity does not mean absence from sexual wrong; it means something flaming, like Joan of Arc.

[*A Piece of Chalk, p. 186.*]

Expl. This passage is taken from Chesterton's essay, *A Piece of Chalk.* Chesterton starts with the idea that white is something positive, not the mere absence of colour. In Christian morality the same thing is taught. Virtue is not the negation or absence of vices

The essential principles of morality are all positive things. We should not suppose that goodness is mere absence of badness. Good is something positive. Mercy does not mean the mere absence of cruelty, it is a positive feeling. Some people feel it and show it, and others do not do so. Chastity does not mean mere absence of sexual wrong. Joan of Arc was chaste, but she was not a colourless girl. She had a vivid and flaming personality. She compelled respect and admiration. Thus, from brown-paper painting, Chesterton comes to the positive character of the virtues of morality.

Joan of Arc. She was a pleasant girl (1412—31) who contributed powerfully to liberate France from the yoke of the English in the reign of Charles VII. She was taken prisoner by the English and burnt at the stake.

17. In a world God paints in many colours; but He never paints so gorgeously, I had almost said so gaudily, as when He paints in white.

[*A Piece of Chalk, p. 186.*]

Expl. This passage is taken from Chesterton's essay, *A piece of Chalk*. The point that Chesterton makes here is that white is a colour, something definite, positive, flaming.

God paints in many colours. In the physical world we find that white, like the white purity of the snow, is a gorgeous colour. In the moral world, too, white appears to be a bright colour. Virtue is not merely the absence of vice, it is something positive. God creates so many types of men and women, some thoroughly bad, others a mixture and a few entirely pure. Those who are entirely pure have a power and a glory that throw into shade the other men and women. A chaste woman or a virtuous man is not a colourless individual. She or he is a flaming symbol of perfection.

18. Never, probably, was there a writer who knew or cared less about Aristotle than Dickens did . . . But certainly when he did master it (which was often) nobody ever mastered, better than Dickens, in practice, the Aristotelian doctrine of the impossibility rendered probable or not improbable. [*The World of Dickens, p. 208*]

Expl. This passage is taken from Quiller-Couch's essay, *The World of Dickens*. Quiller-Couch is here quoting Saintsbury on Dickens. Saintsbury explan s the peculiar character of Dicken's art.

Dickens was a great artist. Though he did not know anything about Aristotle's theory of art, he is one of the best exponents of the Aristotelian doctrine of the impossibility rendered probable in art. In Dickens' novels we often find it. People whom we cannot tolerate or whose like we cannot simply imagine in real life, grow to be attractive and real in the pages of Dickens. Again, Dickens treats even absurd or impossible situations with such strict realism of detail, that they appear to be probable in his novels.

Aristotle. The famous Greek philosopher (384—322 B.C.), "the father of criticism."

The impossibility . . . improbable Aristotle annunciated this doctrine of probability in his *Poetics*. Art is an imitation of Nature, but this imitation need not be slavish. Whatever is probable—though impossible in nature—may be treated in art.

19. If Christendom should lose everything that is now in the melting-pot, human life would still remain amiable and quite adequately human. I draw this comforting assurance from the pages of Dickens.

[*The World of Dickens*, *p*. 211.]

Expl. This passage is taken from Quiller-Couch's essay. *The World of Dickens*. Here the author is speaking of the great charity of Dickens. He quotes Santayana who also speaks very highly of the charity of Dickens.

George Santayana means to say that though the Christian countries may lose their power and wealth and glory, they would still remain truly Christian. In the pages of Dickens we find the truly Christian mind with its abundant charity. This would sweeten life, even if material prosperity disappears. Men in Europe have imbibed the Christian spirit so much that there is no fear of their losing their true humanity if they lose all their wealth and power. The novels of Dickens prove it. The characters of Dickens—rich or poor, high or low—are rich in humanity.

***20.** A Donne may find a second audience three centuries after his death. A Blake or an El Greco may miss recognition by his contemporaries and come into his own much later. [*Style*, *p*. 212.]

Expl. This passage is taken from Alderton Pink's essay on Style. The author says that the works of all the minor and major artists appeal most to their contemporaries. If their works have some universal features, they may survive their age. But every work of art is a typical product of its age. Of course there are exceptions.

John Donne, the metaphysical poet of the seventeenth century, was much admired and appreciated in his age. But after that, for two centuries or more, he was not

appreciated. In the twenteenth century, however, he is being appreciated again. Then, writers like Blake and El Greco were not appreciated by their contemporaries, nor have their genius been fully recognized up to yet. The future may bring them their audience. Such men, born out of their times, are really exceptions.

Donne. John Donne (1572—1631), the chief of the metaphysical poets. He was also a powerful preacher. He was appreciated by many, though he shocked many in his age.

Blake. William Blake (1757—1827), the author of *Songs of Innocence* and *Songs of Experience*. Many of his *Prophetic Books* have not yet been fully understood. Blake was the most original of the romantic poets.

El Greco. Domenico Theotocopuli El Greco (1545—1614), painter, was born in Crete. He studied art under Titian and settled permanently in Spain about 1577. "His chief work, chiefly religious pictures and portraits, is characterzied by an apparent distortion of forms, and by vivid colour schemes, which for generations led critics to overlook its great qualities. In recent times *El Greco* has come to be regarded as one of the greatest of European painters."

21. I believe, for instance, that Donne must have surprised and probably shocked his contemporaries just as much as Mr. Eliot, let us say, surprises us; but to us Donne wears a definitely seventeenth century air.

[*Innovations in Poetry p. 214.*]

Expl. This passage is taken from Sackville-West's *Innovations in Poetry.* Here the author is explaining how all original works of poetry in a particular age are denounced as modern, and, how later, they are found to be old-fashioned. Sackville-West gives two examples to prove her point.

First, there is the poetry of John Donne. John Donne was not, by any means, an easy writer. Many of his contemporaries failed to understand him. But to-day we do not find anything novel or really modern in Donne. We know

that he belongs wholly to the seventeenth century, the age in which he lived He is really old-fashioned. A similar fait awaits T. S. Eliot, the well-known poet and critic of the present day. He is difficult to understand. He surprises and shocks many readers. He is called "modern" in a scornful manner by those who fail to understand him But it is quite possible that a century or two hence, he will appear to be old-fashioned.

T. S. Eliot (1888–). Of American birth, poet, critic and editor of the *The Criterion* and a director of Faber and Faber. His chief works are *The Wasteland*, *Ash Wednesday*, *Homage to John Dryden*, etc. He is an entirely unconventional writer. Critics like I. A. Richards consider him to be the greatest poet of the age.

***22.** I beleive that poetry is a continuous stream, rather than a series of lakes connected only by a tenuous trickle, or by a cataract which we call Blake, or Mallarmé, or Walt Whitman, as the case may be.

[*Innovations in Poetry*, *p. 214*.]

Expl. This passage is taken from Sackville-West's *Innovations in Poetry*. Here the writer is speaking of the continuity of poetry.

There are people who do not believe that poetry is a continuous thing. They think that in each age there is a definite literary movement, or a "period" of literature, and that such "periods" are connected with the other "periods" by feeble writers, or by very powerful and original writers like Blake in England, Mallarmé in France, and Whitman in America. In this view poetry may be compared to a series of lakes connected by thin, trickling rills, or by mighty cataracts. The author does not, however, accept this view. She is of opinion that poetry is a continuous stream. She thinks that poetry is the same in all ages, and should be the same If in one age the poets try to change altogether the character of poetry, what they will produce will not be poetry in the right sense of the term There are no "ages" or "periods" in poetry. Even original writers like Blake, Mallarmé and Whitman do not stand out of their respective age, they belong to it. What they

write does not go against the essential character of poetry.

Blake. William Blake (1757—1827), poet, painter and mystic, the author of the *Songs of Innocence* and *Songs of Experience.* He is a pioneer of the Romantic Movement.

Mallarmè—Elienne Mallarmé 42—93), a French poet. He is the author of *L'Apres-midi d'un Faune.*

Walt Whitman. (1819—92), an American poet of great originality and power, the author of the *Leaves of Grass.*

22. Looked at in terms of space, the message of astronomy is at best one of melancholy grandeur and oppressive vastness. Looked at in terms of time, it becomes one of almost endless possibility and hope.

[*The Future of the Earth, p. 226.*]

Expl. This passage is taken from Jean's " The Future of Earth." The great scientist is here speaking of the message of modern astronomy.

When we compare the earth with the other planets and stars, many of which are now cold and dead, we realize that the whole universe is really dying out. So when we think of the universe in terms of space, our minds become oppressed with the thought that we too are a part of this grand, yet melancholy scheme, that we too belong to the process of this vast death. But when we think of ourselves not as inhabitants of the universe but as inhabitants of the earth, living so long as the earth receives light and heat from the sun, we are filled with hopes. For, the earth is a new planet and will live for many millions of years. So we have a longer future in front of us than we can imagine.

———

[illegible] character of [illegible]

[illegible] (1757—1827), poet, painter [illegible] Innocence and [illegible] the Romantic [illegible]

[illegible] a French [illegible]

[illegible] American poet of [illegible] the Leaves of [illegible]

[illegible] the message of [illegible] grandeur and [illegible] time, it becomes [illegible]

[illegible] Barth, p. 226.]

Expl. This passage is taken from Jeans's "The Future [illegible] of the mess[illegible]

When we compare the earth with the other planets and stars, [illegible] we realize [illegible] So when we [illegible] our minds become [illegible] are a part of this [illegible] we too belong to the [illegible] we think of ourselves [illegible] as inhabitants of the [illegible] light and heat [illegible] For the earth is a new planet and will [illegible] millions of years. So we have a longer future in front of us than we can imagine.

A BOOK OF TALES

[*E. Wilkinson*]

A. GENERAL QUESTIONS ON THE INTRODCTION

Q. 1. What is a short story? What are the qualities that a good short story should possess? Illustrate your answer with reference to the text.

Ans. A short story is not just a story that is short. It is a new form of literature with certain characteristics which distinguish it from the novel, and the allied forms of literature. It is customary to distinguish between the short story and the novel. The story is not the summary of a novel, nor can it be amplified into a novel. It does not, like the novel, attempt to survey the many-sided affairs of life. *It concentrates on a single incident, situation or character, and produces a unity of impression.*

Though it has been said that the short story is the "coming form" in fiction, it can never hope to replace the novel. Its scope is limited. It cannot represent life in all its complexity. Nor can it trace the evolution of character as the novel can. The short story can never produce that sense of comprehensiveness which the plot of a novel can.

A good short story, according to Wilkinson, has the qualities of **concentration** *or* **brevity**. **unity** and **climacteric arrangement**.

1. Concentration. There is no hard and fast rule about the length of a short story. E. A. Poe described the short story as a prose narrative "requiring from half an hour to one or two hours in its perusal." Many excellent short stories written in modern times do not take more than ten minutes to read. Concentration means leaving out all that is irrelevant or unnecessary, and

focusing the attention on those details which are essential. Take, for example, Washington Irving's *Rip Van Winkle.* It tells the story of a life-time. Yet it is a brief story producing a singleness of impression. Nothing is allowed to intrude, once Rip's character and family have been described, between the moment he falls asleep and that of his waking.

2. Unity. More important than concentration is the principle of unity. Unity of impression is produced in a short story by dealing with only a single incident or situation or character (one main character) or atmosphere. In a short story there should be only "one informing idea, and . . . . this idea must be worked out to its logical conclusion with absolute singleness of aim and directness of method." An ideal example is Poe's story, *The Cask of Amontillado.* One single incident—a cruel revenge—has been described without any unnecessary frills or side-plots. The result is a tremendous effectiveness of impression.

3. Climacteric Arrangement. The short story must have, last of all, a climacteric arrangement. In the words of Wilkinson: " It develops its story with a cumulative, rising interest, comes to a sudden climax, and so to an immediate, effective and most often unexpected ending." At times the climax comes towards the end of the story as in *The Lifted Veil* or *The Gift of the Magi*. If there is no climax, the short story will appear to be dull and flat.

Q. 2. Write a critical note on the tales of Mystery and Imagination in *A Book of Tales.*

Ans. There are three Tales of Mystery and Imagination in *A Book of Tales*—*Rip Van Winkle, Feathertop, A Moralized Legend,* and *The Kill.* In all these tales " imagination is considered to include any element of the supernatural." Indeed, all these stories have supernatural themes.

Rip Van Winkle is a supernatural story. Rip goes to shoot in the Kaatskill mountains and meets the spirits of old Dutch settlers of the district there. He drinks their

wine and sleeps for twenty years. There is, however, no great terror in this story. The supernatural element is neither very fearful nor harmful. The old men with lack-lustre eyes do not touch a single hair of Rip. The story begins and ends humorously. Its main impression is that of fanciful humour. It is the kind of story that appeals to children always. The " mystery " of this story is not blood-curdling.

Feathertop is also a supernatural story. Here we have to deal with witchcraft. A scarecrow is given life by a witch and made into a man. He goes about and mixes in society, and even impresses a young and giddy maid. Though made of lath and plaster, he becomes a man of greater consequence than any one else. The story is a satire on the hollowness of false pretences. The supernatural element is not fearful, it is utilized for strictly moral purposes.

The Kill is a different kind of story. It is a terrible story which produces a lasting impression. The strange revenge exacted by a werewolf is the theme of the story. Nothing appears to be more abominable to man than a monster which is half a man and half a beast. The story owes its appeal to the superstitious faith in the existence of uncouth and nameless creatures who stalk at night, which is to be found among all peoples. Germaine and Paul Fleer fall victims to a monster of more ruthless malignity and power than could be imagined by any other writer.

Q. 3. Write a critical note on the tales of Adventure and Terror.

Ans. There are three Tales of Adventure and Terror in this book—*The Lifted Veil*, *the Cask of Amontillado* and *Perchance to Dream*. In each of them we find a murder or an attempt to murder or an imagined murder.

The Lifted Veil is a strange story. It owes its appeal not so much to the element of adventure that is in it, but to the curious psychological problem that it deals

with. The veil is lifted from the eyes of Tasso and he occasionally gets strange glimpses of the future. The soul of his wife Bertha is opened like a book for him to read, in those rare moments; yet this gift makes him profoundly unhappy. The story is well-constructed and has a gripping interest.

The Cask of Amontillado is the story of a cold-blooded murder, carefully and skilfully designed and successfully carried out. There is no pitch. The narrator inveigles his enemy Fortunato into his cellar, makes him drunk, chains him up in a recess, and walls up the recess. It is a grim story of revenge. The incidents come, one after another, in a ruthless succession.

Perchance to Dream is the story of a nightmare. The story produces a strong impression of terror. The terror lies mostly in the sinister atmosphere creatad by the writer in which a mad scientist, an abnormal child, and two very frightened individuals meet. The darkness in which mysterious sounds are heard, the helplessness of the brother and sister, and the tense uncertainty in which the story ends, intensify its terror.

Q. 4. "There are many kinds and shades of humour in short stories" Write a note on the tales of Humour and Love in *A Book of Tales*.

Ans. Humour has a great scope in the short story, as a short story has to be interesting and entertaining. There are three humorous stories in *A Book of Tales*—*A Tale of the Great Plague, The Sire de Maletroit's Door* and *The Gift of the Magi*. There is, however, plenty of humour in *Rip Van Winkle* and *Feathertop*.

A Tale of the Great Plague is a funny story. A serving man named Adams not only outwitted four bold robbers who had come to rob the house Adams was in charge of, but also got them arrested. Adams made up his face and pretended that he was stricken with plague. He asked the robbers to go to a certain tannery to disinfect themselves. And there Adams caught them with the help of some constables.

In *The Sire de Maletroit's Door* the humour lies in the strange situation in which a young soldier. Denis, finds himself. The heavy irony of the old nobleman and the bewilderment of Denis, make a wonderful combination. Mistaken for another man, he is asked to marry a girl he has never seen. The alternative is death. Ingenuity of plot construction saves the story from being sentimental and tragic. It is also a story of love, love that is bound to spring up between two young people who find themselves together, and have to choose between love and death.

The Gift of the Magi is a comedy of errors but the kind of comedy that makes the eyes moist. The married lovers with their sacrifices, their unspoken secret desire to make each other a magnificent present, the coincidence that makes them both appear foolish, yet strangely happy, all these make up a truly human story. Here we find the natural complement of humour, *viz*., pathos.

Q. 5. Which of the nine stories in *A Book of Tales* **do you consider to be the best ? Give reasons for your answer.**

Ans. In my opinion *The Sire de Maletroit's Door* is the best story in *A Book of Tales*. *The Gift of the Magi* comes second in my estimate.

Rip Van Winkle is a good story, but it is the kind of story that delights the children. The same thing may be said of *A Tale of the Great Plague*. In *Feathertop*, the moralization is good, and the satire quite effective. But the story has little or no plot. *The Kill* is an excellent story especially its sudden climax at the end. But there is too much diablerie in it to please me. This also is the reason why I do not like *Perchance to Dream* much. The impression of terror that the story creates is quite real, but terror is not an enjoyable feeling. The story is too uncanny.

The Lifted Veil is rather long. It has a climax, but the climax is not gripping enough. *The Cask of Amontillado* is technically one of the best stories in the book. But it is rather grim. It is a story of cruel and deliberate murder. There in not a single detail in the story that

takes our mind away from the motive of revenge, for a singl moment. The whole story is tense, close knit and direct. Yet, because of its grimness it fails to satisfy.

The Gift of the Magi is a fine story. It satisfies. It has a perfect ending. Yet the story has two defects. The first defect is that the personality of the writer enters too prominently in the story. He admires, makes comments, applauds or points things out in a manner that was popular in the nineteenth century. Now a days we do not like the writer to be so prominent, unless he is one of the characters. The second defect of the story is that it is rather sentimental. Though we like the ending of the story, it makes us feel rather ill at ease. Now a days sentimentalism is no more in popular favour.

There remains *The Sire de Maletroit's Door*. This is, in my opinion, the best story in *A Book of Tales*. The ingenuity of plot construction is admirable. Such a situation is devised as brings out the underlying traits of several characters. The humour of the story is so attractive. The style has such an engaging jauntiness and charm as are not to be found in any other story. The Sire de Maletroit's character is painted in bold strokes. The love of life of the two, youthful idealists that plays havoc with their lofty idealisms and high sentiments and transforms them overnight, is treated with just that touch of irony and sympathy as makes it the stuff of a wonderful comedy. Stevenson has written many clever stories, but none so good as this one.

B. Critical and other questions on the text.

Q. 6. Give an appreciation of the character of Rip Van Winkle.

Ans. Rip Van Winkle came of a material family. But he inherited very little of the material spirit of his ancestors. *He was a queit and peaceful sort of man, and a hen-pecked husband.* Dame Van Winkle had a sour temper and a sharp tongue. Both became worse with age. Rip and his dog Wolf had a bad time at home. No doubt

this sweetened Rip's temper abroad. He was patient with every one, and would never answer back.

He was a great favourite with the women and children of the village, as also with the men of his temper who *would often gather at the village inn.* The children would follow him and climb up his shoulders. He would teach them how to fly kites, shoot marbles, and would tell them stories of ghosts, witches and Indians. The women would take his part against his wife. No one really could help liking this good-natured simple man. His only consolation was the company at the village inn. Even this, however, he would not be allowed always by his watchful wife.

His great fault was an aversion for all profitable work. He had an easy disposition. He took things easily. He was one of those who would starve on a penny rather than work for a pound. Naturally his patrimonial estate had dwindled away under his management, until there was little more than a mere patch left.

Not that Rip was lazy by nature. He was far from that. He would fish patiently all day, and trudge through wood and swamps with a fowling-piece on his shoulders, for hours together. He would never refuse to assist a neighbour, and the women of the village used to employ him to run their errands, and to do many little odd jobs for them. *Rip was always an obliging sort.* So in the Kaatskill mountains, when he was called by a strange man, he went to his help. Any other man would have run away.

After his long sleep of twenty years Rip was th same man. The politics of the bustling Americans o later generation bewildered him. He did not understand their slogans. When however, he realized that among the changes his wife's death was one, Rip was extremely happy. At last he was free from the tyranny of a petticoat government. He spent his last days, as he would have liked to spend his life, doing nothing profitable, and telling stories. We do not grudge him his simple happiness.

Q. 7. What were the changes that Rip noticed after his twenty years' sleep in the Kaatskill Moun tains ?

Ans. Waking up from his long sleep—Rip thought that he had slept all the night—he looked round for his gun, and found in its place only a rusty firelock. Wolf too had disappeared. He whistled for the dog, but it did not appear. He determined to find out the strange men who had played a trick upon him He found that his joints were stiff. He could not, however, meet any of the strange men. As he was hungry, he gave up the search, and turned his steps homeward.

As he approached the village, he met a number of people whom he did not know. Their dress too was different. This surprised Rip. Everyone whom he met appeared to be surprised at the sight of Rip, and stroked his chin. Following this gesture Rip found that his beard had grown a foot long He now entered the outskirts of the village. A troop of strange children ran at his peels. The dogs too barked at him. The very village was altered: it was larger and more populous There were rows of houses that Rip had never seen There were new names on the doors and new faces at the windows. Rip was perplexed. He thought that the flagon of wine taken the night before (really twenty years before) had addled his brain.

With some difficulty he found his way to his house. He was afraid of what his wife would say. He found the house gone to decay. A dog looking like wolf, was there. Rip called it, but the dog snarled. Entering the house Rip found it deserted and most desolate-looking. He called for his wife and children, but no one answered him. Sorely perplexed, he hastened to his old resort, the village inn.

The old inn was gone. In its place Rip found a large rickety building. Over the doors of it was painted "The Union Hotel, by Jonathan Doolittle" Instead of the great tree in front of the inn, there was a tall naked pole. There was something looking like a night-cap on the top of the pole. A strange flag was fluttering from it. A portrait,

looking like that of George III, but strangely altered in many details, was there. Underneath the picture was written in large characters, "George Washington."

There were many people, but none that Rip knew. Even the character of the people had changed. They were a busy, bustling lot. Rip did not find any of his old friends. In place of those he found a lean fellow who was haranguing about things of which Rip knew nothing. The sight of Rip surprised the people. They asked him questions which he could not understand. When Rip said that he was a harmless subject of George III, the people were angry. Rip asked about his old friends, but they were either dead or away. No one knew him. He met his son and daughter, and revealed who he was. An old lady recognized him. He learnt that his wife was dead. This was a comfort.

***Q. 8. (*a*) Explain the title of the story, "*Feathertop: A Moralized Legend*" and (*b*) bring out its underlying idea. What is the moral that you find in it?**

Ans. (*a*) **The Title.** The name "Feathertop" was given to the puppet which the witch, Mother Rigby, made by herself. As she explains to the puppet, "If any ask thy name, it is Feathertop. For thou hast a feather in thy hat, and I have thrust a handful of feathers into the hollow of thy head, and thy wig too is of the fashion they call Feathertop—so be Feathertop thy name."

The story is based upon a witch-legend of New England. But it is not a simple legend. The writer has given to the legend a moral. The old legend was that an old witch once made a scarecrow and gave it life. The writer has moralized this old legend for his purposes. That is why it is called "a moralized legend."

(*b*) **The underlying Idea or Moral.** The moral of the story is stated by mother Rigby at the end of the story. Towards the end, Feathertop, in his bitterness, throws away his pipe and commits, what may be called, a kind of suicide. He exclaims, "I have seen myself for the wretched, ragged empty thing I am! I'll exist no longer!" Then, Mother Rigby remarks, "My poor, dear, pretty

Feathertop ! *There are thousands upon thousands of coxcombs and charlatans in the world, made up of just such a worn-out, forgotten and good for nothing trash as he was ! Yet they live in fair repute, and never see themselves for what they are.*"

The author has all along been trying to convey this idea in the story that *most of the men and women who go about in this world are no better than Feathertop. They too are stuffed with straw and feather, worthless people who have only superficial brilliance, but no real worth.* Only that they never know themselves for what they are, as Feathertop did.

The comments of Mother Rigby emphasizes this idea again and again. After making her puppet she says, "What if I should let him take his chance among the other men of straw and empty fellows who go bustling about the world ? " When sending the scarecrow away, Mother Rigby told him that not one man in a hundred in the great world, was gifted with more real substance than Feathertop. She again said, " Now with thy outside and thy inside, thou art the very man to win a young girl's heart Never doubt it." Indeed, but for the reflection in the looking glass, Feathertop would have won the heart of Polly. *Thus, this story is a satire of the worthless vanities that pass for real merit in society.*

Every one admires Feathertop. His appearance is supposed to be noble, his dress and decorations impress all. People in the street talk highly of him. Polly is about to give him her love. Only a dog howls at him, because a dog is an innocent and simple animal. Only a child has some suspicions about him, and thinks that his head is no more than a pumpkin ! This is very suggestive. Except for a dog and a child, all the men and women are bemused by his glittering exterior.

The author not only satirizes human society, he also attacks literary men whose creations look like Feathertop. The author compares the vivified scarecrow with "some of the luke-warm and abortive characters, composed of heterogeneous materials, used for the

thousandth time, and never worth using, with which the romance writers. . . . .have so overpeopled the world of fiction."

Q. 9. Relate the story of *Feathertop : A Moralized Legend* **in brief.**

Ans. Mother Rigby was an old witch. She had a familiar called Dicken who did her biddings. One morning she was in a pleasant humour. She did not want to do anything marvellous. She only wanted to make a scarecrow. With a pumpkin, a broom stick, some straw and other things, she made an excellent scarecrow for her cornfield. She dressed the scarecrow. Suddenly, she was struck by an idea. She wanted to give life to the scarecrow so that it could take its chance among the other men of stick and straw in the world.

She made the scarecrow smoke her pipe. This animated him, and gave him the appearance of a man. He walked in a jerky manner, but soon it improved. The witch gave the scarecrow a voice. Then she gave him plenty of imaginary things, and a quantity of brass. She told him a word that he will say to Justice Gookin, a big man in the neighbouring metropolis. That word would make Justice Gookin—who feared Mother Rigby—entertain him. Last of all, Mother Rigby gave the scarecrow a name, Feathertop, and asked him to win the heart of Polly Gookin, the beautiful daughter of Justice Gookin.

Feathertop made his appearance in the principal street of the neighbouring town in the forenoon. He looked like a distinguished foreigner, and people admired him much. They speculated as to who he could be. But all agreed that he was a nobleman. Only a dog howled at him, and a child said something about a pumpkin. Followed by the crowd he went to the house of Master Gookin. Whenever he would take the pipe out of his mouth, he would look pale and shrunken. This mysterious thing was noted by some men.

Master Gookin had to receive Feathertop courteously. He introduced Feathertop to his daughter. Though he had his suspicions about Feathertop, he could do nothing.

Feathertop played his part quite well. He impressed Polly. After a while he declared his love for her. Polly was about to accept him when she saw his image reflected in a mirror. A mirror never lies. Polly saw in it Feathertop exactly for what he was. She gave a shriek and fainted. Feathertop also looked into the mirror. The sight made him realize how worthless he really was.

He returned to the house of Mother Rigby. The witch was surprised to see him. Feathertop told her how bitter he felt knowing what he really was. He did not have any more desire to live. He threw away the pipe that gave him life, and sank upon the floor, a medley of straw and tattered garments. Mother Rigby pitied him and made a real scarecrow out of him.

Q. 10. (*a*) **Relate the story of** *The Kill* (*b*) **To what does it owe its horror ?**

Ans. (*a*) Two men were sitting in the waiting room of a small railway station in the West of England. They had waited there for an hour. and would have to wait for a longer time. The younger of the two was getting impatient. He wanted to talk, and was seeking an opening. The older man who had a strange wolf-like appearance, had told him that he had come to that part for hunting. The younger man asked him if he had heard of Lord Fleer who was his uncle. The older man replied in the affirmative. This encouraged the younger man to relate a strange story.

Lord Fleer was a self-sufficient kind of man. He was unsociable, and spent his time in hunting and other pastimes. During the War something happened. His friends told him that he was doing nothing for the country. So he advertised and took in a Belgian refugee, a young woman of twenty-five. She was dumb. She ate a lot. Gradually the old man came to have an affection for the Belgian. After the War, he adopted her and made her his heir. This meant that the nephew was disinherited. But he continued to pay his uncle an annual visit.

He had come down three days ago intending to spend a week with his uncle. He found his uncle rather disturbed. Lord Fleer took him to his study and told him (his name was Paul) a remarkable story. The day before two sheep of a shepherd were killed in a strange manner. It was clearly the work of a wild beast. That very morning another beast was killed. The whole countryside was scoured, and they found only a man's track. It was not, however, the loss of the sheep that troubled Lord Fleer.

A quarter of a century ago, he had engaged a new house-keeper, a strange youngwoman of Welsh extraction. She had strange "powers." After a few months she told Lord Fleer that she was with child by him. She wanted Lord Fleer to marry him. Lord Fleer was angry and gave her a room in a disused part of the castle. The woman's conduct was strange. When the child was born, she was about to die She sent for Lord Fleer and told him that the bastard was his heir, and that a curse was embodied in him. Whoever was made an heir over the child's head, would be killed The child was brought up, by a woman. His third finger was longer than the second. According to old superstitions, the child was a werewolf. At ten, he ran away. He was not heard of any more till the day before. For Lord Fleer was convinced that he had come to kill Germaine, the Belgian girl, who was his heir.

Next morning they learnt that another sheep was killed. They searched the countryside, and followed a track that was soon lost. They returned to the castle when it was dusk. Germaine had been warned not to leave the castle after dark. When they were near the stable yards, the horses stopped dead. A howl was heard from the other side of the trees. Someone went away running. Uncle and nephew ran to the spot to find Germaine lying there dead, with her throat torn open.

Paul finished the story and told the stranger that by the death of Germaine he became the heir of his uncle. At that there was a sudden transformation in the stranger. He looked wolfish and dangerous. The young man was

afraid. When the stranger raised a hand, the young man found that the third finger was longer than the second. He knew he was in the presence of the werewolf.

(*b*) *The Kill* produces a strong sense of horror. *The story owes its appeal to the unexpectedness of its climax, as also to the supernatural legend of the werewolf with which it deals.* The medieval legends produce a thrill of horror even when treated in a modern setting. The abominable monster, half-man and half-wolf, raging in the darkness of the night, tearing open the throats of sheep and men, appeals strongly to our imagination.

The style of the story has something to do with its appeal. It is a powerful, sensitive, and suggestive style. "Neither fatigue nor commonsense could quite banish the vision of that metamorphosed malignity ranging with design " the black and silver silences outside my window. I found myself listening to the sound of loping footfalls on a frost-baked crust of beech leaves." Again, "At the same moment, something howled from the other side of the trees. There was a relish, and a kind of sobbing laughter, in that hateful sound. It rose and fell luxuriously, and rose and fell again, fouling the night. Then it died away, fawning on satiety in a throaty whimper." *The style produces an atmosphere of horror-stricken tenseness.*

Q 11. Describe the appearance of the stranger whom Paul Fleer met in the waiting room. What does his appearance suggest to you ? [*The Kill.*]

Ans. The stranger whom Paul Fleer met at the station had something arresting about him. Though of less than medium height, he looked taller due to his leanness. He wore a very shabby long black overcoat. His face had no colour in it, the skin was a dark sallow tinged with grey. He had a pointed nose and sharp and narrow jaws. There were deep vertical wrinkles running down his jaw from his high cheek bones, which gave his face a permanent grin. But his deep-set, honey-coloured eyes had no smile in them. His face was rather incongruous. This thin, questing face of the stranger confronted the world fiercely.

He wore his bowler hat in a peculiar way. It was worn at an angle that is unusual. It was clamped to the back of the skull. His whole attitude suggested something inhuman, he was not merely aloof. The way he wore his hat looked like the antics of a performing animal. He did not look like a man. He sat with his shoulders hunched and his hands thrust into his overcoat pockets. There was a hint of discomfort in the way he sat, as if he was not accustomed to sitting on chairs. He was most uncommunicative.

Indeed the whole appearance of the man was more wolf-like than human. The honeycoloured eyes, the grey skin, the grinning face, the narrow jaw, the attitude of discomfort, everything about him was suggestive of a ferocious animal who had for once, put on the garb of man. He was really a werewolf.

Q. 12 Relate the story *The Cask of Amontillado,* **in brief.**

Ans. Montresor, a yound Italian, had often been ill-treated by a friend of his named Fortunato. When Forunato began insulting Montresor, Montresor could not bear it as longer. He made up his mind to take revenge. But he proceeded in this in a most thorough and cold-blooded manner. Fortunato had a weak point—he prided himselfon being an expert in wines. Montresor decided to exploit this weakness of Fortunato. Until everything was ready he dealt in a most friendly manner with Fortunato, so that the latter could suspect nothing.

It was the season of Carnival in Rome. Montresor made his preparations complete. He met Fortunato in the streets and informed him that he had bought a cask of Amontillado—a rare wine—but had doubts about its genuineness. Fortunato who prided himself on his taste in wine fell into the trap. When Montresor told him that he was going to Luchesi, a friend, to get his expert opinion, Fortunato was angry. He said that there was no one who had a better taste in wine than him. He offered to accompany Montresor to his vault to pronounce judgment on the wine.

Nothing was more to the liking of Montresor. They reached the house. There were no servants as Montresor had already given them leave for the evening. The vaults being underground, were damp. Fortunato had a cold. Montresor pretended to be anxious for his health. He tried to dissuade him and told him that Luchesi would do just as well. This only made Fortunato all the more determined. Taking two torches they went into the vaults. Montresor gave Fortunato several drinks until the latter was quite drunk. Soon, they came to a range of low arches and reached the very end of the vault. It was a grim place. There were skeletons everywhere, and it was very cold and damp.

They came to an interior recess some four feet in depth, three in width and six or seven in height. Montresor told Fortunato that the cask cf Amontillado was in that recess. Fortunato entered the recess to get the cask. Montresor at once secured him with chains kept ready for the purpose. With some building stone and mortar he began to wall up the recess in which the astounded and drunken Fortunato was. In all he laid eleven tiers.

Fortunato seemed to wake up from his drunkenness. He thought it a joke and laughed out. But Montresor worked grimly. Soon all sound ceased. Montresor called aloud to Fortunato, but there was no reply. He placed the last stone into its position and plastered it. Then he placed a heap of bones in front of the wall and came away. So he had his revenge.

Q. 13. Give in brief a sketch of the character of Montresor.

Ans. Montresor was an Italian, a man of noble birth and cultured habits. *His family motto was "No one provokes me with impunity." Montresor always acted up to his family motto.*

He had a keen sense of personal honour. He could never forgive an insult. He bore the many injuries of Fortunato, but when the latter ventured upon insult, Montresor vowed revenge. *He was, by nature, revengeful*

and cruel. He likes the kind of revenge that was effective, and, at the same time safe. He also wanted to make himself felt to the victim of his revenge. So he planned and took a perfect revenge upon Montresor.

Montresor knew how to keep his own counsel. He did not take anybody into his confidence. He made his plans secretly and effectively, and never for a moment did he let Fortunato know that he cherished anything but a feeling of warm friendship for him. In the art of dissimulation Montresor was quite a master.

He showed extraordinary knowledge of human nature He knew Fortunato's one weakness, and decided to exploit it. The story of a cask of Amontillado excited Fortunato and made him walk into the trap laid by Montresor. In order to provoke Fortunato, Monstresor, every now and then, referred to Luchesi, a rival of Fortunato as a connoisseur of wine. This spurred Fortunato on, as nothing else could have done. Then, in order to get rid of the servants, he told them that he would be out all night and that they must not leave the house even for a moment. This was the most effective way off getting them of the premises, he knew.

There was a strain of cruelty in Montresor that is typically Italian. The plan of revenge that he devises is one of the cruellest imaginable. He gloats over the despair and suffering of Fortunato until Fortunato faints in that living tomb.

Q. 14. (*a*) **Give in brief the story of** *The Sire de Maletroit's Door*, **and** (*b*) **add a brief appreciation of it.**

Ans. (*a*) **The Story.** Denis De Beaulieu was a swaggering soldier of fortune of twenty-two years. He had fought a duel and thought that he knew something of mankind. It was an evening in September, 1429. The town was full of French and English soldiers, and it was risky going about at night. Denis was delayed at a friend's house. While returning he lost his way. Pursued by a band of soldiers, he darted into the porch of a house, and

with his back against the door, made ready to defend himself. The door, however, yielded. He found himself in a room. The door shut behind him, and after the departure of the soldiers he could not open it. Denis thought that he was in a dangerous position.

A ray of light guided him to a room where he found a little old man with beautiful hands and a cruel face. He was the Sire De Maletroit, a nobleman belonging to an ancient family. He told Denis that he was expecting him. Bewildered, Denis tried to explain his presence there. But De Maletroit laughed and impatiently waved him off with his hand. Denis got angry. Just then a tall clergyman entered and told the old man that his neice was in a better mood.

De Maletroit took Denis to the Chapel, and there Denis found a beautiful girl dressed as a bride. As soon as she saw Denis, she cried out that he was not the man. But De Maletroit would not listen to her. He said that they must marry, and he would give them two hours to make up their minds. The girl prayed and sobbed, but De Maletroit had no pity on her.

Left alone, Denis told the girl how he came to be there. The girl told him her story. She was the niece of the Sire De Maletroit, the cruel old man. Her name was Blanche. An officer was paying some attention to her and used to write her letters. One day he wrote that if Blanche would keep the door open, he would come and have a talk with her. This letter fell into her uncle's hand, and he set a trap for the officer. His idea was to compel the officer to marry his neice then and there. But unfortunately the wrong man was caught.

Hearing her story, Denis led her back to her uncle's room. He told De Maletroit that he could not marry Blanche against her will. De Maletroit could not force him. But the old man told him that unless he agreed, he would be hanged out of the window when the period of two hours was over. Denis suggested a duel, but De Maletroit would not hear of it. He left them asking them to make up their minds.

Blanche was touched by the gallant conduct of Denis. She offered to marry him. But Denis would not accept the offer of pity. Blanche then told Denis that she was his friend. The love of life was too strong in Denis, but he could not do anything cowardly. He asked Blanche to allow him to sit by her side and to take her hand. He was in love with Blanche. Blanche also confessed that she fell in love with Denis the moment she saw him. They kissed passionately. Just then the time was over. The old man entered the room and bade his new nephew a good morning.

*(b) **An appreciation.** *The Sire De Maletroit's Door is one of the best stories that Stevenson ever wrote. It is a bright and sparkling story of adventure ending on a happy note.* Throughout the story we have a spirit of fun. A young soldier of two-and-twenty, who walks with a swagger and thinks that he knows a thing or two about strategy and mankind, is caught in a trap that is not meant for him. He is asked to marry a beautiful girl of a noble family or be hanged in the morning like a common felon. Any other young man would have jumped at the offer.

But Denis was a gentleman. He was bred and brought up in the tradition of courtesy. How could he marry a girl against her will ? He would much rather fight a duel. But there is no such opportunity ! A beautiful girl and a handsome and spirited young man are left alone for two hours. They must make up their mind or the young man must die. The love of life is strong in man. And love, under the circumstances, does not come tardily. At the end of the period we find them in each others arm kissing ! The low chuckle of the old Sire De Maletroit is indicative of the satisfaction of age at the youthfulness of youth.

The characters in this story are skilfully drawn. The ingenuity of plot-construction helps the revelation of character. The old nobleman, with his beautiful hands and cruel face is painted in bold strokes. The swaggering soldier of fortune, Denis De Beaulieu, is a lovable figure. The tearful and pitiful Blanche is not easily forgotten. *The style* of the story—its jauntiness—has a charm of its

own. *And the story is rich in humour.* The love of life of the two youthful idealists that plays havoc with their high principles of conduct is treated with that touch of irony and sympathy as make it the stuff of high comedy.

Q. 15. Sketch briefly the characters of (*a*) Denis Beaulieu and (*b*) the Sire De Maletroit.

Ans (*a*) Denis de Beaulieu. Denis de Beaulieu was a young soldier of fortune. *He was not yet twenty-two, but he counted himself a grown man, and an accomplished cavalier.* He had been in a pitched battle, and a dozen raids, and had killed a man in a duel. That, and the knowledge of a thing or two of strategy and mankind, gave him a certain swagger in his gait. He was fond of his friends, and when he was welcomed he would stay long.

But Denis was no fire-eater. He was quite a discreet young man in some matters. That is why he tried his best to avoid an encounter with the drunken soldiers. But he was always ready to fight when driven to a corner. He challenged Sire De Maletroit to a duel when there was no other way out.

Denis was an honourable young cavalier. He was polite and chivalrous towards Blanche. He would not dream of taking advantage of her helpless position. He championed her cause against her uncle. He had too keen a sense of personal honour to accept what was given out of pity. He would much rather court death.

But he was young, and the love of life was strong in his youthful veins. He had a warm passionate nature. He fell in love with Blanche in an hour. But he would not press his suit. We do not grudge this young soldier his happiness when the lady appeared to be of his mind. It would have been a pity if this swaggering, presentable young man were hanged out of the window simply because a young lady could not make up her mind to love him, after being in his company for two hours.

(*b*) **The Sire De Maletroit.** The Sire De Maletroit was a little old man with beautiful white hair and beautiful

hands. His face had a strongly masculine cast, not exactly human. There was something greedy, brutal and dangerous in his expression. The upper lip was rather full, and the smile, the peaked eyebrows, the small strong eyes were quaintly but almost comically evil in expression. Such was Alain, Sire De Maletroit.

He had a keen sense of family honour. This, as also his cruel, tyrannical nature, made him decide to marry off his niece that very evening, after catching her lover in a trap. The man for whom the trap was laid was not really the accepted lover. But that did not weigh with the old man. And when the wrong man was caught, De Maletroit was all the more happy. It would make his niece all the more miserable! If the wrong man was caught, she would have to marry him.

De Maletroit had a domineering nature. Once his mind was made up, he would not change it. He interrupted and silenced Denis whenever Denis tried to explain his position. He was a hard-hearted man. He would not listen to the pitiful appeal of his niece not to force an unknown man upon her. If Denis would not marry Blanche, he would be hanged out of the window like the veriest felon. The Sire De Maletroit would not fight a duel with him.

The cunning and apparently cruel plan of the old man was based on a shrewd knowledge of human nature. Perhaps he knew that if a handsome, gallant young cavalier was threatened with death for refusing to marry a lady in a dishonourable fashion, and if that beautiful lady were left with that gallant young man alone for two hours, anything might happen! Perhaps the shrewd old man foresaw the happy ending: his low chuckle when he wished Denis good morning, seems to point at some such conclusion!

*Q 16. (*a*) **Give in brief the story of *The Gift of the Magi*. (*b*) Explain the title, and write an appreciation of the story.**

Ans. (*a*) **The story.** Della and James, Mr. and Mrs. James Dillingham Young, were a happily married

pair. But they were poor. James's income of thirty dollars a week had shrunk to twenty dollars, and they were now living in a miserable little flat. But they were young and loved each other dearly.

Della was saving up as best as she could to buy James a Christmas present. But she had only one dollar and eighty-seven cents. She could not get anything good for him out of that. The next day was Christmas Day, and poor Della sobbed. Suddenly, a look into the pier glass gave her an idea. She had long, rippling and very beautiful hair. She was very proud of it, as James was proud of an ancestral gold watch. The young wife made up her mind. She would sacrifice her beautiful hair to buy her Jim a present.

She went to a hair-dresser's and sold her hair for twenty dollars. She bought a beautiful platinum chain for Jim's watch for twenty-one dollars, and came back with eighty-seven cents in her bag. But she was afraid that now that her hair was gone Jim would think her ugly.

Jim was rather late in coming home. Della prepared the dinner and waited. Jim came, and when he saw Della, there was a peculiar expression in his eyes. Della explained that she had sold her hair to buy Jim a present. Jim showed Della the present that he had bought for her,—a set of lovely combs that Della had always admired in a shop window. And now her hair was gone! Della tried to console him. "My hair grows so fast," she told him. She then showed Jim the present that she had bought for him, a beautiful platinum chain for his watch.

Jim sat heavily on the couch, smiled and said, "Della, let us put away our Christmas presents for the moment. They are too nice to be used just now. I sold the watch to get the money to buy your combs. And now let us have dinner.

But we cannot say that these two young people were foolish. They made tremendous sacrifices to make each other happy. Theirs were the best gifts.

(*b*) **The title and appreciation. The title** of the story has an allusion. When Jesus Christ was born in a manger at an inn at Bethlehem, three wise men of the East —the Magi—came and offered him presents. The Magi were the first to make Christmas gifts. Being wise, they made wise gifts—the best that they had. Della and James, two poor young lovers, made each other the best gifts that they could buy. They sacrificed for each other the greatest treasures that they had. In this they were the wisest of all men and women. They were the Magi.

The Gift of the Magi is an excellent story. *It is a humorous story in which the humour is closely allied to tears.* Two young lovers in a New York flat make each other beautiful Christmas presents. Della sells her beautiful hair of which she is so proud, to buy James a platinum chain for his watch. James sells his family watch of which he is so proud, to buy Della a set of beautiful combs for her hair! It will be argued that the lovers were foolish, they bought each other costly presents which were of no use. Yet, they were very wise. They gave each other the best that they could. They were the Magi!

The plot of the story is not only cleverly devised, it also helps to bring out the best elements in the composition of Della and James. We pity the lovers, but we also envy them their love and happiness. Does it matter if they have to live upon 20 dollars a week only ?

The story has perhaps two defects. It is rather sentimental. The modern writer feels uneasy when he has to deal with the sentimental. He does not like it. Then, the style of O. Henry is somewhat too chatty. The button-holing method had its day, but however humorous and intimate it may appear to be, it is not quite the thing.

C. EXPLANATIONS OF IMPORTANT PASSAGES

Q. 17. Explain, with reference to the context, each of the following passages :

1. Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound.

[*Rip Van Winkle, p. 4.*]

Expl. This passage is taken from Irving's story, *Rip Van Winkle.* Here the author describes the easy and lazy character of Rip. Rip was poor, and he and his family did not live in comfort. But Rip had no thought of work. He was content to let things be.

Rip had an easy disposition. He did not want to take any trouble for his personal comforts. He did not mind any discomfort. If he had fine white bread, he liked it. If he had coarse brown bread, he liked that too. What he wanted was that he should not he asked to work for his livelihood. He hated all forms of profitable work. He would never exert himself to better his condition. He would cheerfully suffer the discomforts and miseries of poverty if that meant absence of work.

2. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens—elections—members of congress—liberty—Bankers Hill—heroes of seventy-six—and other words, which were a perfect Babylonish jargon to the bewildered Van Winkle.

[*Rip Van Winkle, p. 14.*]

Expl This passage is taken from Irving's *Rip Van Winkle.* Here the author describes the strange experiences of Rip after his return to the village after the twenty years' sleep. Everything appeared to be changed. At the village inn, Rip found a bustling set of men. He did not find any of his old friends. In place of those, he found a lecturer talking of things of which he understood nothing.

The lecturer was a lean, unhealthy looking man. He was lecturing at an election campaign. During the twenty years that Rip was sleeping, America became a free country. Now there was a Congress, and two political

parties. Democrats and Federals, were fighting for supremacy in the Congress. The speaker was referring to incidents of which Rip knew nothing—members of the Congress, Bunkers Hill, the Heroes of seventy six, and so on. Poor Rip knew nothing of these things, for he had been sleeping all the time.

Congress. The Legislative Assembly of America.

Bunker's Hill. The first battle of the American War of Independence. The Americans won this battle.

Heroes of seventy-six. In 1776 America declared herself an independent country. This Declaration of Independence led to a seven years' war between England and America. America emerged victorious at last.

3. Rip, in fact, was no politician ; the changes of states and empires made but little impression on him ; but, there was one species of despotism under which he had long groaned, and that was Petticoat Government. Happily that was at an end. [*Rip Van Winkle, p. 19.*]

Expl. This passage is taken from *Rip Van Winkle.* Here the author describes the last days of Rip. It took some time for Rip to realize—after his memorable return—that America was a free country, and he was the free citizen of a free state. Rip was not, however, much interested in these political changes.

Rip was a simple sort of man. There was only one form of tyranny that he feared. It was the tyranny of his wife. Dame Van Winkle was something of a shrew, and ruled her husband with a rod of iron. She used to complain about Rip's conduct all the time. Poor Rip could never please her Being of an idle disposition, he could never satisfy her. Happily now this despotism, was at an end. His wife was dead. Rip could now breathe in peace.

Petticoat Government. The form of Government in which the women rule, *i.e.*, the tyranny of the wife.

4. Shall I confess the truth? At its present point of vivification, the scarecrow reminds me of some of the

lukewarm and abortive characters, composed of heterogeneous materials, used for the thousandth time, and never worth using, with which romance writers (and myself, no doubt, among the rest) have so overpeopled the world of fiction. [*Feathertop : A Moralized Legend.*]

Expl. This passage occurs in the story, *Feathertop*. The author is moralizing on the appearance of the scarecrow, which was vivified by the witch. It had only the faintest trace of human similitude, it was so stiff, rickety and incongruous, so like a patchwork.

The sight of the strange scarecrow reminded the writer of many creations of the romance writers, himself among them These writers make up characters out of elements borrowed from many sources, give them features and characteristics which their predecessors have utilized in *their* romances over and over again Thus the romance writers make up incongruous, disjointed and patchwork creatures and try to pass them as real men The creatures they make are really no more than scarecrows.

5. There was a mysterious kind of a smile, if it might not be better called a grin or grimace, upon his visage but, of all the throng that beheld him, not an individual appears to have possessed insight enough to detect the illusive character of the stranger except a little child and a cur dog. [*Feathertop : A Moralized Legend, p. 39*]

Expl. This passage occurs in the story, *Feathertop*. When the scarecrow, Feathertop, visited the neighbouring town, people were very much impressed by the brilliance of his costume and decorations. They thought him to be a nobleman. They followed him to the house of Master Gookin. Only a cur howled at him, and only a child said something about a pumpkin as he passed by.

There was a perpetual grin or grimace on the face of Feathertop. Struck by his external brillance people regarded this grin to be a mysterious smile. Not one among the crowd suspected that he was not really a man but a scarecrow. For, men of this world, pay homage to external grandeur. They do not care for real truth. Only a cur doubted, it howled at Feathertop. The cur instinctively

felt that Feathertop was not a human being, but some sort of monster. So a child, being simple-minded, at once understood that there was something wrong about Feathertop. It is a curious commentary on the wit and insight of the men that only a child and a cur among them had the vision.

6. My poor, dear, pretty Feathertop ! There are thousands upon thousands of coxcombs and charlatans in the world, made up of just such a jumble of worn-out, forgotton and good-for nothing trash as he was ! Yet they live in fair repute, and never see themselves for what they are. And why should my poor puppet be the only one to know himself and perish for it ? [*Feathertop p.* 45.]

Expl. This passage has been taken from the story, *Feathertop : A Moralized Legend.* Here Mother Rigby laments the death of Feathertop. Feathertop, a scarecrow was given life by Mother Rigby. He went to the neighbouring town. There he was warmly received and admired. But he saw his real self in a glass. Digusted, he returned to Mother Rigby, and committed suicide by throwing away the pipe, the smoke of which gave him life.

The words uttered by Mother Rigby have a deep meaning. Mother Rigby is of opinion that there are many men in the world who are no better than Feathertop, men who have nothing solid or substantial in them. Now, these men have a fine time. They are perfectly happy. They never see themselves for what they really are. The poor puppet saw himself for what he really was, so he committed suicide. If the worthless men of the world could really see themselves for what they are, they would kill themselves in disgust. But their blindness and ignorance save them.

*7. The man's whole appearance suggested *difference* rather than aloofness. The unnatural way he wore his hat had the significance of an indirect comment, like the antics of a performing animal. It was as if he was part of some older thing, of which homo sapiens in a bowler hat was an expurgated edition. [*The Kill, p. 49.*]

Expl. This passage is taken from Peter Fleming's story, *The Kill* Here the author is describing the bastard son of Lord Fleer who was the werewolf. He sat facing Paul Fleer, the nephew of Lord Fleer, in the waiting room of a railway station.

His appearance was peculiar. It is true that he was reserved and appeared to be aloof. He would not talk to Paul Fleer. But it was more than mere aloofness. The man was really different from other men, almost like an animal. The way he wore his hat suggested a tricky animal at a circus imitating a man. His appearance as a man in a bowler hat appeared to be deliberate, rather than natural. He seemed to be something older, to be much more savage than man, and to be only playing the role of a man for a purpose. This was the impression that his appearance produced. As a matter of fact, he was not a man. He was more a wolf than a man, and so belonged to a more ancient order than civilized man.

Homo sapiens. Man, regarded as a species.

An expurgated edition. An edition from which all that is objectionable has been removed. The wolfine features of the werewolf had been expurgated to give him the look of a man.

8. Neither fatigue not common sense could quite banish the vision of that metamorphosed malignancy ranging with design, the black and silver silences outside my window. I found myself listening for the sound of loping footfalls on a frost-baked crust of beech-leaves. [*The Kill. p. 59.*]

Expl. This passage has been taken from Fleming's story, *The Kill*. After listening to the strangers story of the werewolf from his uncle, Paul Fleer was in a strange mental condition. He could not sleep well that night.

Paul almost came to believe in the reality of the werewolf ranging the darkness outside the castle, looking for its prey, the heir of Lord Fleer. Paul imagined that the malignant monster was walking about outside for its victim. He even tried to listen to the loping footfalls of a wolf on the frost-baked leaves. Paul had a powerful imagination. The imagination conjured up visions which he could not easily dismiss.

9 Lads were early formed in that rough, warfaring epoch, and when one has been in a pitched battle and a dozen raids, has killed one's man in an honourable fashion, and knows a thing or two of strategy and mankind, a certain swagger in the gait is surely to be pardoned.

[*The Sire De Maletroit's Door, p. 14*]

Expl. This passage is taken from Stevenson's story, *The Sire De Maletroit's Door.* Stevenson is describing the character of Denis de Beaulieu. Denis was not yet two and twenty, but he counted himself a grown man. It was quite natural in that age

It was the first half of the fifteenth century when young lads in France used to have plenty of experience to give them this notion. Denis had been in a pitched battle, and had risked his life in half-a-dozen raids. He had also killed a man in a duel in the fashion of the gentlemen of those days. He knew a thing or two about strategy in battle, He also had a working knowledge of mankind. So if he held his head high and walked in a swaggering manner, his vanity could be pardoned.

10. Life is a little vapour that passeth away, as we are told by those in holy orders. When a man is in a fair way and sees all life open in front of him, he seems to himself to make a very important figure in the world. His horse whinnies to him ; the trumpets blow and the girls look out of windows as he rides into the town before his company ; he receives many assurances of trust and regard . . . It is not wonderful if his head is turned for a time. But once he is dead, were he as brave as Hercules or as wise as Solomon, he is soon forgotten

[*The Sire De Maletroit's Door p. 167-8.*]

Expl. This passage is taken from Stevenson's story, *The Sire De Maletroit's Door.* Denis is talking to Blanche. When Blanche asks him if she can do anything for him, Denis replies that there is nothing to be done. He says that a man's life is utterly insignificant.

Denis is here talking wisdom. This is a very old wisdom that life is but a vapour that passeth away. Face to face with death, Denis realizes that life does not mean

anything. While alive and young, with the world opening out in front of him, a man may think that life is very good. He is handsome, brave and famous. People admire him. He makes numerous friends. He finds love and everything else that man desires. But once he is dead, his fame or acheivements are quickly forgotten. No one remembers him, though he may have been as wise as Solomon or as brave as Hercules.

11. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest They are the Magi.

[*The Gift of the Magi*, *p 178.*]

Expl. This passage is taken from O. Henry's story, *The Gift of the Magi*. This is the author's concluding remark on the conduct of James and Della Della sold her beautiful hair – of which she was so proud – to buy Jim a platinum chain for his watch as a Christmas gift. Jim sold his watch – of which he was so proud—to buy Della a set of fine combs as a Christmas gift. They gave their best to each other. It may be said that their gifts were useless. But really it was not so.

The two lovers, James and Della, were not foolish. People who sacrifice their best make the best gifts. The Magi, the three wise men of the East, gave to the infant Jesus the best of what they had. This is true wisdom. In this sense James and Della were as wise as the Magi. What use the gift is put to, does not matter. What matters is the intention behind it, the sacrifice that has made it possible. James and Della are the Magi of modern times.

The Magi There were three wise men from the East who came to worship Jesus when He was born at Bethlehem. They are named, according to tradition as Gashar, Melchior and Balthazar. In the Gospel of St. Matthew (*ii*, 13) we have :—

"And when they were come into the house, they saw the young child with Mary, his mother, and fell down, and worshipped him : and when they had opened their treasures, they presented unto him gifts ; gold and frankinscense, and myrrh."

ENGLISH--PAPER B

POSSIBLE QUESTIONS FOR 1939 WITH ANSWERS

Q. 1. Write an essay on any one of the following subjects :—

1. **Prohibition in India.**
2. **The Indian Federation.**
3. **The Coming World-War.**
4. **Cinema and Theatre.**
5. **Communalism in India—its causes and cure.**

Ans.

I. Prohibition in India

[*An Outline Essay*]

1. *Introduction* : *The case for Prohibition.* The drink evil is one of the scourges of human society. "Drunkenness is nothing else but a voluntary madness." —(*Senica*). "There is a devil in every berry of the grape." —(*The Qoran*). A drunken father ruins himself and his family. A drunken son brings shame and disgrace on his parents. Drink leads to crimes of all kinds. "There is scarcely a crime before me that is not, directly or indirectly, caused by strong drink."—(*Justice Coleridge.*)

2. *Prohibition in India.* The interest in Prohibition is not a recent affair in our country. The great Congress party has all along advocated complete and immediate Prohibition in India. The Congress party is now in power in 7 out of 11 provinces. In every Congress province Prohibition has begun. Even in non-Congress provinces like Bengal and the Punjab, the Government is carrying on propaganda in favour of Prohibition. Notable

success has been achieved in enforcing Prohibition in the Salem district in Madras, in Ahmedabad, in Bombay, and in the Saran district in Bihar.

3. *Arguments against Prohibition in India.* (1) It used to be the argument of the old government that the enforcement of prohibition would mean loss of revenue to the government, which the government could ill-afford to lose. (2) It is also pointed out that there are many Europeans, Anglo-Indians and aborigins in India who cannot give up drink. (3) It is also said that Prohibition has failed in America and in other countries which have tried it, and may not succeed in India. (4) Lastly, it is pointed out that Prohibition will mean a real hardship for the industrial worker in India whose drinking habit enables him to bear his otherwise intolerable life.

4. *Arguments for Prohibition in India.* (1) Though Prohibition may mean loss of revenue, ultimately it will be a national gain, as it will increase the efficiency of the people, and save many families from ruin. (2) Mahatma Gandhi has exempted the "Europeans and aborigins" from the operation of the Prohibition laws. This practice is followed by all the provincial governments. (3) Prohibition failed in America, because there "big business" opposed it, and people had the habit of drinking. India is the country where Prohibition has the best chance of succeeding, because Indians as a rule hate the drink-habit. The Hindus do not like it, the Muslims are told in the *Shariat* not to touch wine. In India the drink-evil is not widespread, and public opinion is against it. (4) Lastly, the case of the industrial worker should not be an argument against Prohibition. The conditions under which the industrial worker has to work are to be improved. He should not be allowed to spend his hard-earned money in drink.

5. *Conclusion.* Prohibition should succeed in India There are two practical difficulties which face the provincial governments enforcing Prohibition in India: The first is the finding of a substitute for alcoholic drink. Tea, which is a cheap beverage in India, has been found

to be a good substitute; the second difficulty is the finding of employment for those who are engaged in the wine trade now. This should not prove an insuperable difficulty.

2. The Indian Federation

[*An Outline Essay*]

1. *Introduction : The idea of Federation.* Indian politicians have often thought of India as a Federation of which the units will be British India and the Native States. The Nehru Report supported the idea of a federation of the provinces of British India. The Simon Commission wrote that some kind of Federation was the destined form of the Indian Constitution. In the Round Table Conference the Federation idea was discussed and many recommendations were made. The Government of India Act of 1935 had two parts, one dealing with Provincial Autonomy, and the other with the Federation. The first instalment of reform has already come. The Federal part is yet to be introduced.

2. *The Federal Constitution.* (1) The federal executive power will be vested in the Governor General and a Council of Ministers, not exceeding ten. whom he will appoint to hold office at, his pleasure. The Governor-General will act on the advice of his Council of Ministers, but the Ministers will have no say in defence and foreign policy, and will have control over only 20 per cent of Federal Finance. (2) The Federal Legislature will have two houses, the Council of State and the House of Assembly. The former has 156 representatives of British India and 104 representatives of the States ; the later, 250 representatives of British India and 125 members of the States. Only 6 members in the Upper House will be elected. The official bloc will disappear entirely. The two Houses will enjoy practically the same rights. They will be able to legislate only in a limited sphere. The Governor-General will always have the power to stop a Bill. The Legislature will have little control over finance. (3) There will be a Federal Court under a Chief Justice and several

puisne judges. The Federal Court has already been established. (4) The Federation cannot come into being unless a certain proportion of the elates join it.

3. *Criticism of the Federation.* (1) It is pointed out by all progressive political parties in India that the Federation will confer very little responsibility at the centre. The powers enjoyed by the Central Assembly even now will not be enjoyed by the Federal Legislature. (2) Under it, the Governor-General will be the God Almighty, who will interfere in day-to-day administration. (3) As the members returned by the States will be nominated, they will join the reactionary elements, and the progressive elements will have very little power in the Houses of Legislature. (4) The Indian leaders had no hand in making this Constitution, it is being imposed upon India.

4. *The re-actions of the political parties and princes.* There are very few political parties in India which are ready to accept this Federation. The Liberals have condemned it in no uncertain terms. The Congress has attacked it bitterly and in every Congress province, and in several non-Congress provinces, resolutions against the Federation have been passed in the Legislative Assemblies. The Muslim Leage has rejected it. Only the Hindu Maha Sabha—a highly reactionary body—wants it, because it believes that there will be a Hindu majority in the Federal Legislature. The princes are not very happy about it. The British Government have not yet been able to persuade a large number of princes to join the Federation.

5. *Conclusion : The Future.* The future is gloomy. If the Federation is imposed upon India, there may be a revival of the Civil Disobedience Movement in which the Congress may attract a large number of Muslims. If, however, because it is too late, the Parliament makes some vital changes in the federal structure, confessing real responsibility, then the Federation has a chance of being accepted. But the British rulers of India have never shown themselves anxious to placate Indian nationalist opinion.

3. The Coming World-War

[*An Outline Essay*]

1. *Introductory.* The air is thick with rumours and alarms of a coming world-war. Every country seems to be preparing for a life-and-death struggle. Fascist countries like Italy, Germany and Japan are already prepared. Russia seems to be armed and equipped for any conflict. England is fast preparing, spending millions of pounds on re-armament every year. Even in India we have occasional "black-outs," and the defence budget is going to be increased.

2. *The International Situation to-day.* The international situation is far from happy to-day. The great powers of Europe are grouped into two parties, the "Haves" and "Have-nots" England, France and Russia are the satisfied powers. They have no aggressive intention. Italy, Germany, and their redoubtable ally, Japan, are the unsatisfied powers, who have aggressive intentions. Italy has already waged an aggressive war in Africa and annexed Abyssinia. Japan is carrying on an aggressive war in China. Germany has recently annexed Austria and is contemplating an invasion of Czechoslovakia. The last Great War did not settle anything. It rather unsettled many things. Powers like Germany and Italy have long-standing grievances. Again, the forces of communism and fascism which are fighting a bitter civil war in Spain, must settle their score in a world-war.

3. *The possible parties in the war.* It is easy to see that if a war comes, Japan, Italy and Germany will be on one side. France and Russia have already formed an entente. England is likely to support France. America may not interfere, though her sympathies will be with France and England. A victorious Franco will be an ally of Italy in Spain. It is possible that Turkey may join England.

4. *The possible results of the war.* It is difficult to foresee what the possible results of this war will be.

The wars in Abyssinia, Spain, and China have shown how dangerous the modern weapons of war have become. The coming war will be fought mainly in the air. All large towns will be bombarded, and the civil population will suffer tremendously. The wars now raging are no more than "dress rehearsals." If a war breaks out among the first-class powers, the result will be disastrous. There are explosives ready in the secret armouries of Germany and Italy the like of which the world has not seen yet. The unarmed civil population will be massacred in a frightful manner. The progress made by the world will receive a great set-back in every department. The nations who will join this war will gain nothing. They will simply destroy each other.

5. *Conclusion.* It is the duty of every civilized man to do his best for the cause of peace. The League of Nations has signally failed to stop aggressive wars. It is the duty of every nation to strengthen the League. The aggressive powers must not be encouraged to strike at the weaker powers. Perhaps all those who hate war should combine—irrespective of nation and race—into a powerful international organization in order to check war. The forces of barbarism must not be allowed a free hand again.

4. Cinema *vs.* Theatre

[*An Outline Essay*]

1. *Introductory: The popularity of Cinema.* Cinema is getting very popular day by day Even a mufassil towns in India has its cinema house, and local film fans. The stage has fallen on evil days. In large cities we have a few theatres. But the educated class do not patronize them.

2. *The advantages enjoyed by cinema over theatre.* (1) Almost everything can be represented on the screen. There can be no mighty spectacle conceived by a poet or dramatist that cannot be represented on the screen. Thus there is greater realism. Historical plays or plays dealing with the complex arrangements of modern life can hardly

be represented on the stage in a realistic manner. (2) The entertainment value of the screen is much greater than that of the stage. A film is carefully designed and produced, and is much more exciting than a stage-play. (3) A film is a brief form of entertainment, so it suits the conditions of modern life. Modern men cannot sit through a long theatrical entertainment lasting for several hours. (4) The moral atmosphere in a cinema house is clearer than that in a theatre. The low morality of the theatrical artists is a notorious fact.

2. *The advantages enjoyed by theatre over cinema.* (1) Though cinema is more spectacular, it cheapens the dramatic art. Lovers of art show a contempt for screen-plays. A really good actor or actress does not like the artificial atmosphere and conditions of work that obtain in a studio. (2) A stage-play may not entertain as much as a film does, but the impression produced by it lasts longer. A good stage-play, once seen, is seldom forgotten. (3) On the stage, we see living men and women. So, there is that human touch which is lacking in the shadows on the screen. (4) There is no reason to suppose that moral atmosphere in a cinema house is purer. As a matter of fact, the moral tone of the screen-plays is distinctly inferior to that of the stage-plays. Gangster raids, semi-nakedness, and cheap thrills are too common in screen-plays. Lord Irwin (now Viscount Halifax) thought that the western people were losing prestige in the East mainly due to the western films shown here. Hollywood has been described by Bernard Shaw as one of the "plague spots" of American life.

4. *Conclusion.* It may be said that it is too late in the day to plead for the stage. Yet we must remember that great dramatists like Shaw, Galsworthy, Hauptmann and Benavente never wrote for the screen. Their plays are still popular. The screen can hardly be the medium of great drama. Perhaps it will be foolish on our part if we cease to encourage the stage.

5. Communalism in India : Its causes and cure

[*An Outline Essay*]

1. *Introductory.* Communalism is the canker of India's political and social life. It is hampering India's progress as nothing else can. Though every one is ready to admit that it is an evil, very few try to get rid of it sincerely.

2. *Its history.* Communalism is a thing of comparitively recent growth in Indian life. During the rule of the Muslim monarchs, the great Hindu community was persecuted or sympathetically treated by the rulers, without any system or principle. With the advent of the British, the picture changed. The Hindu's received Western education and helped the new rulers in administration. So as a community they became more prosperous and advanced than the Muslims. Towards the end of the nineteenth century a demand for a greater share in the actual government of the country was heard. Nationalism grew in the soil of India. In the beginning of the twenteth century, it became turbulent and violent. The British government thought of the old Roman rule of "divide and conquer." They began favouring the Muslims.

3 *The causes.* (1) There is not the least doubt that communalism, as it is to-day, is fermented by the British Raj in India, though it shows itself quite ready to suppress its violent manifestations like roits, incendiarism, etc. The British Raj has everything to gain and nothing to lose if the Hindus and Muslims hate each other. The separate electorate has given legal sanction to the separtist tendencies among these two communities. (2) Fanaticism—miscalled religion—plays its part in this matter. The orthodox Hindu is a Muslim hater, just as the orthodox Mullah is a Hindu-hater. To the former, a Musallman is a *Yavan*, and to the latter, a Hindu is a *Kafer*. (3) Some shortsighted and selfish Hindu and Muslim politicians exploit and inflame the communal feeling to gain their own ends. In Bengal and the Punjab the worst example of this can be found. (4) The natural fear of some Muslim leaders

that self-government will mean Hindu Raj, is also responsible for the growth of communalism.

3. *Its cure.* (1) What is wanted is that the people should receive the right kind of political education. They should be taught to think of themselves as Indians, not as Hindus and Muslims. (2) All purely communal organisations like the Hindu-Maha Sabha and the Muslim League, are to be boycotted. These organisations are controlled by men who are incapable of thinking of India as a whole. They never really want the welfare of their respective communities. They care for leadership and position only. (3) All nationalist organisations like the Congress, the Arhar party, etc., are to be strengthened. (4) People should be taught to think of the economic oneness of all the communities of India. If the Hindu and the Muslim peasants both realize that their interests are the same, they will not encourage communalist agitators. (5) Fanaticism—in all its forms—should be discouraged. In India we have had too much of religion of the wrong type. (6) The Hindus and Muslims should mix socially as much as possible. They must not live separately.

4. *Conclusion.* It is the truly nationalist sentiment which is the greatest enemy of communalism It should be the duty of every educated Indian to think of his country first, and of his community afterwards.

Q. 2. **(*a*) Write a precis or the substance of the following passage in your own words, and (*b*) explain the words in italics.**

The two hundred years that have passed since Samuel Johnson was born at Lichfield have given him a secure and unique position in the affections of his countrymen. He has almost become the *tutelary genius of the English people* He embodies all that we most admire in ourselves. When we pretend to laugh at our national character, we call it *John Bull.* When we wish to glorify it, we call it Samuel Johnson. There have been greater writers among the English, but none of them

would be so readily accepted as a *public trustee.* The supremacy of Shakespeare is not to be challenged, but Shakespeare is too great, too catholic, and, when all is said, too unintelligible, to stand for the typical Englishman. Moreover, Shakespeare is first of all a poet; his business is a kind of universal sympathy ; and we do not know how to count on the man who exercised a *faculty so illimitable and so chameleon-like.* Johnson was an author almost by an accident ; it is the man who is dear to us, the man with all his dogmatic prejudices, his *stoical courage,* his profound melancholy, his hatred of sentimental palliatives, his fits of narrowness, his *tenderness to all human frailty.* If he has had less reputation than he deserves as a writer, it is because he has *overshadowed his own fame.* His success with the pen is like the success of a personal friend ; it pleases us, enables us to vindicate our affection in the presence of those who have not yet learned to love him. As for ourselves we know that he was capable of this, and more than this. He writes noble prose, but we read between the lines to find a more intimate delight. The splendid, confident march of a reasoned paragraph is less to us than the traces we detect in it of *our boon-fellow and teacher,* with his exuberances and petulances and impulses of love and hate. [*P. U., 1938.*]

Ans. [**N.B.** It is not pretended that this passage is likely to be set this year. It came last year. It is not possible to quote a passage here which is likely to be set this year or any year. But we can do something that may help the students to understand the secret of precis-writing. We are giving below a model answer of the question above.]

Students should bear *the following instructions* in mind while writing a precis :—

1. Read the original passage at least four times, slowly and carefully.

2. Mark out the important divisions of thought in the passage.

3. Write briefly on the margin, or on a piece of paper, the leading ideas which these divisions contain.

4. Think over them, and then put them together in one paragraph in a connected fashion.

5. Leave out all quotations. and if there are many illustrations, you should retain only a few in the precis.

6. If the original passage is in the first person, your precis should be in the third person.

7. The precis should be in the past tense, though this rule does not apply often. If a man's conversation is summarized or a portion of a lecture is summarised, only then the past tense should be used.

8. Always add a little to the precis.

Precis

Samuel Johnson and the English Character.

Samuel Johnson occupies a unique place in the affections of his countrymen. He represents all the best qualities of the English character. So he has become a kind of guardian angel of the English people. There have been greater writers among them, but none who enjoys so much public confidence as Johnson. Shakespeare is a great writer. But he is too great and too unintelligible. He is not typically English, his sympathies are universal. In the case of Johnson it is the man with his noble qualities of character, his dislikes and prejudices, who is loved. His reputation as a writer is over-shadowed by his greatness as a man. Those who do not know the man, think of Johnson as an author. He is a good writer, but he is much more than that. The English find the man behind what he writes, and the man appears to be an intimate companion and teacher.

The tutelary genius of the English people. The protective spirit or guardian angel of the English people. Whenever they are in trouble, the English look up to Johnson and seek his advice. The old Romans believed in tutelary spirits.

John Bull. The typical Englishman, represented as a farmer.

Public trustee. A state official charged, since 1908, with executing wills and trusts when invited ; in the popular sense, each of a body of men, often elective, managing the affairs of a college, etc.

Faculty so illimitable and chameleon-like. Shakespeare's creative faculty had no limits, and it had no fixed and definite character. Like the chameleon it changed its colour.

Stoical courage. Courage, as of the old stoic philosophers of Athens who taught men to endure all troubles and pain calmly.

Tenderness to all human frailty. Tenderness to all men and women who have weakness and failings.

He has overshadowed his own fame. Johnson the man is much more popular than Johnson the writer. So the fame of Johnson the writer has been over-shadowed by that of Johnson the man.

Our boon-fellow and teacher. Our congenial friend and teacher.

Q. 3. Write a paragraph not exceeding a page, on one of the following :

(*a*) We are such stuff as dreams are made on,
And our little life is rounded with a sleep.
—*Shakespeare.*

(*b*) Let knowledge grow from more to more
But more of reverence in us dwell.—*Tennyson.*

Ans. (*a*) Man thinks much of himself. In his childhood a man finds the world beautiful and thinks that he is destined to achieve great things in life. In his youth a man has dreams and visions and aspirations. Nothing appears to be beyond his power, nothing appears to be too great for him. In his middle age, a man becomes sober and less ambitious. He now knows his limitations. When old age comes he realizes the truth that all that he had achieved in life is of no use or consequence, that life itself

is but a shadow and dream. This realization makes a man give up his petty vanities, his mad ambitions and lofty aspirations. This realization came to Solomon, the great king who found that all was vanity of vanities. This profound realization came to Hamlet, the Prince of Denmark. We do not know whence we have come. We do not know whither we shall go. At the end of this life there is only a sleep of death. Nothing that we do or feel in this life will remain for ever. Is not then human life itself a dream a shadow, show, rather than something real ?

(b) With the growth of knowledge, we do not often find a corresponding growth of the feeling of reverence of faith and worship. Between knowledge and faith there is always some kind of conflict. In Tennyson's age, when the discoveries of science were upsetting the age-old ideas and beliefs of the people, knowledge and faith appeared to be antagonistic. The Bible could no longer be accepted as infallible when the Darwinian theory of evolution was accepted by the people. Thus many men in the Victorian age lost their faith. In the modern age, this antagonism between science and faith, between knowledge and the feeling of reverence, is all the more acute. The modern man has very little faith left. He believes in science and does not believe in theology. To-day there is no aspect of life that is not scientifically treated. Nothing is or can be veiled from the gaze of science. Mysteries are no longer mysteries. Thus the feeling of reverence which is inspired by the mysterious and the holy, has suffered a set back. Yet the poet wishes that it should be otherwise. There is fundamentally no conflict between religion and knowledge. It is only that part of religion which is called theology, and which gives an explanation of the universe, that comes into conflict with science. If men realize that just as knowledge grows, theology should also grow, then there can be no conflict between the two. Along with the growth of knowledge, there can be a growing and deepening faith. When knowledge and reverence go hand in hand, we have perfect knowledge and perfect faith.

Q. 4. Construct sentences of your own to illustrate the use of *any three* of the following :—

To break the ice ; to catch a tartar ; to go to the wall ; the thin end of the wedge ; between two fires ; to feather one's nest.

Ans. *To break the ice.* At first we felt constrained and shy, but Mr. Jones *broke the ice* with a witty remark on fat men, and we all chatted away freely. [=to get over the intitial shyness or reserve].

To catch a tartar. Japan *caught a tartar* in Soviet Russia when she tried to bully her. [=to meet with a person who is more than a match for one.]

To go to the wall. When the crush comes, the weakest *go to the wall.* [=to get the worst in a contest, or in the struggle for existence.]

The thin end of the wedge. The money-lenders should beware of other measures, for the Rural Indebtedness Bill is just *the thin end of the wedge* [=a measure or action leading to further changes or developments and is therefore of more importance than it seems.]

Between two fires. I was *between two fires* when my opinion pleased neither of the disputants Ram and Hari ; both attributed bad motives to me. [=between contending difficulties on different sides.]

To feather one's nest. It is seen that police officers often *feather their own nests* rather than care for the maintenance of law and order. [=to provide for oneself in a dishonest manner.

N. B. *In all matters which have to do with their composition paper, students should consult* **Malhotra College Composition** *the best book for our college students.*

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